

# MUSICAL AMERICA



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APRIL 25, 1943

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# MUSICAL AMERICA

## Rochester Hears 13th American Music Festival

Five Concerts Bring First Performances of Works by Burrill Phillips, Tommy Goodman, William Bergsma, Kent Kennan and Bernard Rogers

### Hanson Is Director

Henry Cowell, Sylvia Muehling, Mac Morgan, Jacques Gordon and Robert Schulz Are Soloists—Biracree Stages Ballets—Eastman Symphony and Choral Forces Participate

ROCHESTER, N. Y., April 20.

THE thirteenth annual festival of American Music, Dr. Howard Hanson, director, had a successful inauguration on Tuesday, April 13, at the Eastman Theatre, with a Founders' Day program. Dr. Hanson conducted the Eastman School Senior Symphony Orchestra, with Henry Cowell and Sylvia Muehling as soloists. The program comprised a Festival Fanfare, Camargo Guarnieri's 'Encantamento' and 'Dansa Brasileira' (played recently here at the Music Educators' Conference, with the composer conducting), Domingo Santa Cruz's 'Inquieto Doloroso' for string orchestra, Burrill Phillips's Concerto for Piano and Orchestra, with Sylvia Muehling as soloist, Henry Cowell's 'Tales of Our Countryside', with the composer as piano soloist, and Dr. Hanson's Symphony No. 1, 'Nordic'. Mr. Phillips's piano concerto was a first performance. Well written, it is colorful and varied in mood, and not distressingly dissonant. Miss Muehling's performance was smooth and brilliant. Mr. Cowell as piano soloist in his own work was also much enjoyed by the audience, and Dr. Hanson's symphony brought prolonged applause. The soloists and conductor shared their recalls with the players. The audience was large.

### Three Orchestral Premieres

On Tuesday evening, the festival shifted to Kilbourn Hall where Frederick Fennell conducted the Eastman School Little Symphony of Phi Mu Alpha in a program of four compositions, three of which were first performances. The Overture by Tommy Goodman, a graduate student of the Eastman School, is an experiment in "jazz idiom" and though quite extraordinary in spots in its rhythmic effects, it is colorful to the *nth* degree and amusing and clever. Mr. Goodman was ill at the time and could not be present to receive the applause. The Symphony for Chamber Orchestra by William Bergsma seemed unimpressive, uninspired writing. The composer conducted. Kent Kennan's Dance Divertimento, light music of no particular moment, was pleasing on the whole. The Lament, the second item, seemed out of place in a group of dance movements. Burrill Phillips's Symphony Concertante closed the program. The hall was filled, and the audience most cordial.

The third event in the festival series was named the Sixty-Third American Composers' Concert, and was played by the Eastman-Rochester Symphony Orchestra, Dr. Hanson conductor, at the Eastman Theatre on Thursday.

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Composers, Conductors and Soloists in the Thirteenth Annual Festival of American Music at the Eastman School of Music. Standing, Left to Right, Dr. Paul White, Director of the Eastman School Junior Symphony Orchestra, and Assistant Conductor of the Rochester Civic Orchestra; Dr. Herman Genhart, Director of the Eastman School Choir; Burrill Phillips, Composer, and Member of the Eastman Faculty; William Bergsma, Composer, and Graduate Student of the Eastman School; Frederick Fennell, Conductor of the Little Symphony Orchestra. Seated, Left to Right, Jacques Gordon, Violinist, and Member of the Eastman Faculty; Dr. Hanson, Head of the Eastman School and Director of the Festival, and Bernard Rogers, Composer, and Member of the Eastman Faculty

## GOVERNOR SIGNS BILL CUTTING OPERA TAXES

Metropolitan Exempted from Real Estate Levy by Moffat Bill, Approved by Dewey Over LaGuardia Protest—Legislation Will Save Association \$100,000 in City Taxation

THE Moffat bill, exempting the real property of the Metropolitan Opera Association from real estate taxation by the City of New York, was signed today by Governor Dewey over the opposition of Mayor LaGuardia, who had requested that the bill be vetoed. Enactment of this legislation will save the Metropolitan about \$100,000 annually in real estate taxes.

The tax exemption applies only to those portions of the Metropolitan Opera House and other properties of the association as are used for operatic and musical performances and other related educational activities even though they are leased by the association for public performances, opera, ballet, concerts, lectures, meetings or other educational or non-commercial uses for the purpose of revenue so long as such revenue or income is necessary for and actually applied to the maintenance of

(Continued on page 12)

## NEW SHELL DESIGNED FOR STADIUM SERIES

Modern Structure to Replace One Destroyed by Storm—Conductors Engaged Are Reiner, Smallens, Kurtz and Gould—Soloists for First Week Announced

A COMPLETELY new demountable stage, suitable for both concert and dramatic purposes, will be erected on the grounds of the Lewisohn Stadium of the College of the City of New York for the twenty-sixth annual Stadium Concerts season, which opens June 17, according to an announcement made by Mrs. Charles S. Guggenheimer, chairman. This stage, replacing the old one used since the inception of the Stadium Concerts during the first World War and which was destroyed by lightning last summer, will permit a much wider variety of entertainment to be produced than was possible under the former inadequate stage conditions. In a statement pointing out the advantages of the new stage, Mrs. Guggenheimer emphasized the following:

In addition to being accurately designed for good sound production of symphony concerts,

(Continued on page 34)

**Music Maintains Morale! Music Must Go On!**

## BARBIROLI NAMED HALLÉ CONDUCTOR

### Invited to Reorganize Venerable British Orchestra on Year-Round Basis

John Barbirolli has accepted an invitation to become permanent conductor of the Hallé Orchestra of Manchester, one of the oldest orchestras in Great Britain, founded in 1857. He begins his new duties July 1.

The Hallé Orchestra has had only five permanent conductors: Sir Charles Hallé who founded the Society and conducted its concerts until 1896; Sir Frederick Cowen who was in charge the next three years; Hans Richter who headed it from 1899 until 1911; Michael Ballin, conductor from 1912 to 1914; and Sir Hamilton Harty, whose regime extended from 1920 to 1933. Since the resignation of Sir Hamilton the orchestra has had a series of guest conductors, among them Ansermet, Beecham, Barbirolli, Elgar, Monteux, Stravinsky, Szell and Weingartner.

Mr. Barbirolli's appointment coincides with a reconstruction of the orchestra which is planned despite the fact that the city has suffered tremendously from air raids and is within forty minutes bombing distance from German bases. Its Concert Hall (the famous Free Trade Hall, where Gladstone, Cobden, Chamberlain, etc., made some of their most important speeches) is destroyed and many parts of the city are still in ruins. Yet, the demand for music and local pride in the orchestra has been so great that the Hallé has decided to embark on an undertaking which involves a year-round orchestra and some 200 concerts annually in Manchester and throughout the North of England. The reorganization guarantees a fifty-



Pamela Booth  
John Barbirolli

two-week contract to members of the orchestra so that the best personnel can be obtained and kept intact. Of the 200 performances at home and on tour Mr. Barbirolli will conduct the majority. Engagement of possible guest or assistant conductors is in his hands. He has been given complete charge of the Hallé's musical policy.

In issuing its invitation to Mr. Barbirolli the Committee of the Hallé Society wrote that they "feel convinced that your acceptance would mean the beginning of a new and glorious era for the Hallé."

Mr. Barbirolli was the head of the Scottish Orchestra and Leeds Sym-

phony when he first came to this country. His New York debut with the Philharmonic-Symphony was Nov. 5, 1936. In the spring of 1937 he was made regular conductor of the orchestra for three years. The past two seasons, he has been one of a series of conductors engaged to mark the

Centennial of the Society. He has also conducted the Los Angeles Philharmonic, the Chicago Symphony, the Seattle Symphony and the Vancouver Symphony. Last summer he gave his services for a series of concerts with the major orchestras of England. He is forty-three years old.

## LIST CONDUCTORS FOR DELL SEASON

### Szell, Golschmann, Monteux and Kostelanetz to Share Series

PHILADELPHIA, April 20 and 21.—"Music for Morale and Victory" is to be one of the guiding slogans for this Summer's Robin Hood Dell Concerts, scheduled to run for seven weeks from June 21 to Aug. 6 with David Hocker in his third year as manager. Four concerts weekly are listed with "Famous Stars," Mondays; 'Symphonic Masterpieces,' Tuesdays; 'Pop' Concerts, Thursdays; and 'Young American Artists,' Fridays. Other nights will be "dark" except for postponed programs or special events.

Planning "the best series in the Dell's fourteen year history," Mr. Hocker announces the engagement of George Szell, Vladimir Golschmann, and Pierre Monteux as conductors for nearly all concerts except the "Pops," these to be led by Andre Kostelanetz, Howard Barlow and Robert Stolz, the last to do a Viennese bill. Four of the "Pops" will be in charge of Mr. Kostelanetz who is also booked for a "Famous Stars" list with Lily Pons as soloist.

Other artists in that series include Artur Rubinstein and Jose Iturbi, pianists; Marjorie Lawrence, soprano; Marian Anderson, Negro contralto, and Yehudi Menuhin and Nathan Milstein, violinists. Soloists for the "Pops" booked thus far are Gladys

Swarthout, mezzo-soprano; Jan Peerce, tenor; Hertha Glaz, contralto, and Oscar Levant, pianist-entertainer. Negotiations are being made for other personalities, among them figures prominent in movies and radio. Named to date for the "Young American Artists" evenings are Samuel Mayes, principal cellist of the Philadelphia Orchestra, and two pianists: Annette Elkanova, winner of last Summer's Dell Young Artists' contest of the Naumburg Award, and William Kappell, recent recitalist in the Town Hall Endowment series and named for a Philadelphia Orchestra appearance next season.

Ninety members of the Philadelphia Orchestra will constitute the Dell ensemble and prices are approximately those of 1942 with the subscription plan again in effect. Special arrangements are being made with transportation companies in the Greater Philadelphia area to make travel to and from the Fairmount Park auditorium as convenient as possible.

### DELL PLANS CONTEST

#### Winner to Appear at Summer Concert and Receive \$250

PHILADELPHIA, April 19.—To further the careers of young American artists, Robin Hood Dell Concerts, Inc., announces a competition open to American citizens between eighteen and thirty, limited to vocalists, pianists, violinists, and cellists previously unheard as soloist with a major symphony orchestra. The winner of the competition will be given an appearance in the "Young American Artists" series at Robin Hood Dell this summer and a fee of \$250, the appearance to represent a debut engagement with a recognized symphonic ensemble, in this case an orchestra made up of ninety members of the Philadelphia Orchestra.

The Dell reserves the right to grant auditions only to those who have qualifications of professional calibre and are ready to embark on a concert career. Applications may be addressed to Young American Artists Competition, Robin Hood Dell Concerts, Inc., Room 805, Bankers Securities Bldg., Philadelphia, Pa., and it is desirable that applicants be prepared to submit letters of recommendation from musicians or other persons of established judgment as to their abilities and accomplishments. May 25 is set as the deadline for applications and the auditions will be held early in June in Philadelphia at a place to be announced.

Frederic R. Mann, prominent business executive and patron of music, is chairman of the Competition Committee and fellow-members are Mrs. Charles Tyson and Judge Gerald Flood. W. E. S.

#### Toscanini and Stokowski to Lead NBC Symphony Next Season

The 1943-44 concerts of the NBC Symphony will be conducted in equal division by Arturo Toscanini and Leopold Stokowski, according to an announcement made by Niles Trammel, president of the National Broadcasting Company. The first six programs, beginning on Oct. 31, will be under Mr. Toscanini's baton. Mr. Stokowski will conduct twelve consecutive concerts, from Dec. 12 to Feb. 27; and Mr. Toscanini will return for six broadcasts beginning on March 5. The time, as usual, will be on Sunday afternoons from five to six o'clock.

## UNION SUPPORTS PHILHARMONIC STAND

### Dismissal of Players Held Valid Under Contract with Society — Impeachment Charges Against Local Officials Dismissed

The executive board of the American Federation of Musicians has sustained the right of the New York Philharmonic-Symphony Society not to renew the contracts of the fourteen musicians whose dismissal was made public several weeks ago, according to a union announcement on April 21.

The board approved the findings of Local 802 that the dismissals were legal under the union's contract with the society, and that there was "not a scintilla of evidence" that the society had engaged in any anti-union activity.

Moreover, according to Jacob Rosenberg, president of the local, to heed the appeals of the discharged players for reinstatement would be a repudiation of the union's contract with the society and a violation of Article X of the local's by-laws which stipulates that if neither the employer nor the musician gives notice six weeks before the end of the current season it is automatically provided that the employment relationship will continue for the next season.

#### No Discriminatory Practices

A legal opinion, prepared by the local's attorneys on the basis of the above Article, stated that "in the absence of discriminatory practices by the management of the orchestra, members who received notice in accordance with the above provision of termination of their employment at the end of the current season have no claim to employment the following season."

Impeachment charges against the local's administrative officers, lodged by Calmen Fleisig, spokesman for the dismissed men, also were rejected by the local on the grounds that no officer had been shown to be derelict in his duty and that no facts had been set forth which "by the remotest stretch of the imagination can conceivably constitute a basis for removal."

Regarding the complaint of Mr. Fleisig, on behalf of himself as well as the other thirteen men, that he had been a victim of libel because the society made public his name in connection with the dismissals, the federation's legal opinion said that he had failed to show what the local officers "could or should have done" to protect him against "an alleged libel already published."

Charges of "defamation of character" and "jeopardizing of the livelihood of brother musicians," brought by Mr. Fleisig and his colleagues against Artur Rodzinski, the orchestra's new musical director, at whose behest it is said the dismissals were made, will be heard on May 6.

Meanwhile, Mr. Rosenberg revealed that contract negotiations for next season are now under way with the Philharmonic-Symphony Society. He said the conferees are deadlocked at present on a general increase in salary requested by the union, but that a season of twenty-eight weeks and the establishment of a union grievance committee had been agreed upon.

#### New 'Cellist Engaged

CLEVELAND, April 21.—Leonard Rose, first 'cellist of the Cleveland Orchestra, for the last four years, has been engaged by the New York Philharmonic-Symphony as a member of the 'cello section next season. It is said that he also will make two

solo appearances with the orchestra, the dates of which are given as April 1 and 2, 1944. Mr. Rose, who is twenty-four years old, played in the NBC Symphony before going to Cleveland, and has taught at the Cleveland Music School Settlement, the Cleveland Institute of Music and Oberlin College. He is a graduate of the Curtis Institute of Music and was a pupil of Felix Salmond. Thus far, Mr. Rose is the first member of the Cleveland Orchestra to be engaged by Artur Rodzinski, the Philharmonic-Symphony's new musical director, for the New York orchestra. But rumors persist that there will be others.

### THREE YOUNG WOMEN WIN NAUMBURG PRIZE

#### Violinist and Two Pianists Chosen to Give Debut Recitals Next Season

The winners of the Walter W. Naumburg Musical Foundation Award for this year are Dolores Miller, violinist from California; Constance Keene, pianist from Brooklyn, and Ruth Geiger, pianist from Vienna. These young artists, who will receive debut recitals in Town Hall next season, were chosen from 105 applicants in the foundation's nineteenth annual competition. Miss Miller was the winner of a contest sponsored jointly in 1941 by the National Broadcasting Company and the National Federation of Music Clubs. She is a pupil of Louis Persinger and Henri Temianka. Miss Keene is a pupil of Abram Chasins. Miss Geiger is a pupil of Josef Lhevinne and is under the management of the National Music League.

Judges for the finals, which were held on April 7, were Wallace Goodrich, Joseph Szigeti, Friedrich Schorr, Artur Rubinstein and Howard Barlow.

# 'ROMEO AND JULIET' INTRODUCED BY BALLET



The Choreographer,  
Antony Tudor

Left: The Balcony Scene  
with Hugh Laing and  
Alicia Markova

Right: The Death of  
Mercutio, with Mr. Tudor,  
Nicolas Orloff and  
Mr. Laing

GLIMPSES  
OF THE BALLET  
'ROMEO AND JULIET'



Photos by Alfredo Valente

## New Tudor Work Produced After Year—Choreography Not Completed at World Premiere—Markova, Laing and Orloff in Cast

By KEITH M. THOMPSON

A PROGRAM devoted to the choreography of Antony Tudor was offered by the Ballet Theatre on April 18, marking the end of the fortnight preceding the return of the Metropolitan Opera Company for a week of appearances in its own house. The success of the dancers was affirmed by the announcement of an added week; the new schedule calling for appearances from April 25 through May 9. This will bring the total number of performances by the company this Spring to thirty-eight, the longest ballet season ever given in the Opera House.

Mr. Tudor, the most provocative of the younger choreographers, merited the recognition of this program, which included his new 'Romeo and Juliet' and his well established 'Pillar of Fire' and 'Gala Performance'. The new work had run a gamut of mishaps before it finally emerged to take its rightful place beside his earlier successes. It had been in work nearly a year before its scheduled world premiere on April 6. That evening Mr. Tudor was forced to ask the indulgence of an expectant audience; circumstances beyond the control of the company had made it impossible to complete the details of the last few moments. The company gave as much of the work as was ready, closed the curtain and refused to acknowledge the applause. The first complete performance was on April 10 but at each subsequent appearance on April 13, 15 and 16 there were alterations and improvements to be noted.

Presenting the new ballet before it was ready was prejudicial and ill advised. The first performance in addition to being incomplete was ragged. The excellent company

and more especially the chief dancers were insecure and tentative and the initial impression was extremely disappointing.

### Follows Shakespeare Play

'Romeo and Juliet', when finally rounded and polished, proved an interesting ballet with many ingenious touches, stamped with the originality and imagination of Mr. Tudor. Unfortunately the libretto is heavily chained to Shakespeare, so much so that the audience could frequently supply the dialogue for the pantomime on stage, as in the balcony scene. All the characters of the play cluttered the boards, and some others were added. Mr. Tudor is an Englishman, and his love for the "bard" is understandable and commendable, but there were Romeo and Juliets before the Globe Theatre opened, and it would have been wiser to make a fresh start than to recast the poetic drama into the dance idiom.

Perhaps it was Mr. Tudor's nationality which caused him also to select the music of Frederick Delius. Whatever the reason, the orchestral excerpts by the English composer were not suited to the subject, or to dancing. On the credit side of the ledger were the costuming and especially the set by Eugene Berman. These captured the spirit and elegance of the Italian Renaissance theatre, giving a romantic illusion to the production. The constant drawing of curtains, which would not operate smoothly, was unnecessary, but the final tableau of the dead lovers in the tomb was artistically conceived.

The most artfully designed role was that of Juliet. Her impulsive, tender and ingratiating movements were expertly realized by Alicia Markova who also met the histrionic demands of the part. Hugh Laing handled the assignment of Romeo with his expected skill. This young Montague was less the ardent lover than the neurotic youth Mercutio cursed. Shakespeare had the wisdom not to show the capricious Rosaline, for whom Romeo pines at the opening. In the bal-

let she appeared, ably portrayed by Sono Osato, and Romeo's fawning did not help to make him a sympathetic character in the ensuing tragedy. Nicolas Orloff, as Mercutio, gave an impersonation reminiscent of the late John Barrymore in the motion pictures a few years ago. The dance counterpart of the 'Queen Mab speech' was particularly well executed. Mr. Tudor was a sinister Tybalt, Richard Reed did his best with the thankless role of Paris, Lucia Chase was an undistinguished Nurse to Juliet, and among the others in the large cast were Borislav Runanine, John Taras, Jerome Robbins, Dimitri Romanoff, Miariam Golden and Galina Razoumova.

### Action Scenes Well Designed

The scenes of fighting and dying were remarkably conceived in dance form, Mr. Tudor's highest creative talent having been expended on them. The tender love scene and parting in the bedroom was another evidence of the choreographer's mastery and imagination. There was so much that was superior in the work that it is to be hoped Mr. Tudor will continue his revisions, deletions and consolidations.

On April 7 Argentinita and her company presented their 'Bolero' in place of the unfinished new work. It was the first time this work had been given with orchestral support. Pilar Lopez, José Greco and Argentinita, assisted by Monolo Vargas, gave a spirited performance. Argentinita also appeared with Leonide Massine in his 'Three Cornered Hat'. Nora Kaye took her role opposite Mr. Massine in the 'Capriccio Espagnole'. 'Billy the Kid' returned to the repertoire on April 10 with Michael Kidd in the title role. Agnes de Mille appeared in her little comedy, 'Three Virgins and a Devil' on April 18, vying with Mr. Tudor's 'Dark Elegies'. Mr. Massine's popular 'Boutique Fantastique' was produced as the 'Fantastic Toyshop' with the choreographer and Karen Conrad in the leading roles. Fokine's 'Russian Soldier' re-entered on April 16 with Yura Lazovsky repeating his able characterization as the dying warrior.

There were several changes in

the casting of ballets seen earlier. Miss Conrad appeared in 'Swan Lake' and Mr. Massine in his own 'Aleko' on April 5. Robert Lawrence was guest conductor for both works. Andre Eglevsky and Richard Reed were seen as the Blackamoor in 'Petrouchka' performances with Vera Zorina and Mr. Lazovsky as the companion puppets. Igor Stravinsky again conducted his score. Anabel Lyon substituted for Miss Markova in 'Princess Aurora' on April 10.

Other ballets of the fortnight were four repetitions of 'Helen of Troy' with Miss Zorina and Mr. Eglevsky in the leading roles; Anton Dolin's 'Romantic Age' and 'Pas de Quatre'; and Fokine's ever popular 'Les Sylphides' and 'Bluebeard'. Antal Dorati and Mois Zlatin shared the major conductorial duties.

## OPERA TO TOUR

### Philadelphia Company Will Spend from 12 to 15 Weeks on the Road

PHILADELPHIA, April 20. — The Philadelphia Opera Company will spend from twelve to fifteen weeks on tour during its 1943-1944 season, according to David Hocker, manager. More than 100 performances are already scheduled for cities in the Mid-West, New England, the South and Canada under the sponsorship of National Concert and Artists Corporation and Hurok Attractions. To be given in English with Sylvan Levin conducting, the operas for the tour include 'Carmen', 'The Bat', ('Die Fledermaus'), and 'The Barber of Seville'. Also listed and new to the repertoire is the popular Gilbert and Sullivan work, 'Iolanthe'. W. E. S.

### Lt. Richard Korn Selected for Special Training

Lieutenant Richard Korn, J. G., in charge of all musical activities at the Manhattan Beach Station of the United States Coast Guard, has been selected for special training in St. Augustine, Fla., at the Officers' Indoctrination School. Lieutenant Korn before his induction into the Coast Guard was the conductor of the National Orchestral Association Alumni Orchestra.

# 'Parsifal': Still a Work That is Set Apart

Consecrational and Festival Elements of the Last of Wagner's Music Dramas Continue as Barriers to Routine Use of Grail Spectacle as Part of Ordinary Operatic Repertoire—Score Cannot Be Abbreviated Like the Others Without Threatening to Fall to Pieces

By HERBERT F. PEYSER

AS usual, Holy Week in New York had 'Parsifal' more or less in the middle. One likes to speculate whether anywhere else in the world—even in the least bomb-scarred corners of Germany—there were other Good Friday 'Parsifals' this year. Ours was sold out several weeks in advance, as it always is—'Parsifal' having long since become as traditional a feature of the holy day as hot cross buns. But when you give the *Bühnenweihfestspiel* once the sensible thing to do is to give it twice (in Europe before the war they sometimes did it four or five times within the span of seven nights); and therefore it was only logical of the Metropolitan to offer on the Wednesday evening before Good Friday afternoon what might have been called a preview. Thus in the record of the past opera season 'Parsifal' got twice as many hearings as 'Siegfried' or 'Rheingold'.

Last fall we were led to expect even more. When the management announced its plans for the winter the public was given to understand that 'Parsifal' would be assumed into the regular repertoire and presented "with judicious cuts". I am more pleased that this did not come to pass than that—the singing personnel being what it is—the Metropolitan never got around to its promised 'Norma' and 'Pelléas'. In the first place, I know only too well what these "judicious cuts" are. In the second, anybody who really loves and understands 'Parsifal' realizes very keenly that you cannot make a repertory opera of it as you can of 'Rigoletto', 'Faust' or 'Tosca'. The stage-consecrational-festival-play" forfeits most of its consecrational and festive elements the moment it is permitted to fall prey to routine. Every Wagner opera is, in truth, a "festival play" and only under festal conditions does it exercise its full magic. But even a routine 'Tristan' or 'Walküre' goes over better than



N. Y. Times Studio

A Glimpse of the First Scene of Act I at the Metropolitan. This is One of the Settings Which Mr. Peyser Describes as "Terrible".

a routine 'Parsifal'. No other work of Wagner's depends so wholly as this one on the mood of the listener and the circumstances of performance. Better no 'Parsifal' at all than one exposed to maladjustments of mood or to an unsympathetic interpretation.

## The Question of "Judicious" Cuts

Since 'Parsifal' passed out of the hands of Artur Bodanzky it has been given at the Metropolitan without cuts. There must be many people who recall how sharply the work went down hill under Mr. Bodanzky—first of all, because he conducted it for the greater part as if he detested it from the nethermost depths of his being, secondly on account of the way he mutilated it with his wanton abbreviations, thirdly by reason of that unhappy scenic investiture with which for more than twenty years the Metropolitan has dressed it. That

terrible Urban scenery is still in use, but for this there are, at the moment, extenuating circumstances. It is a long time, moreover, since New York has had a first class 'Parsifal' conductor, yet it is conceivable that sooner or later this state of affairs may be remedied. But the uncut score we still can enjoy, provided nobody suddenly becomes obsessed with the idea of "judiciously" saving eight or nine minutes.

Exactly what are "judicious" cuts in 'Parsifal'? I daresay the late Mr. Bodanzky regarded his deletions as uncommonly judicious and possibly some high-placed members of the management did so, too. Still, cuts in 'Parsifal' offer an extraordinarily ticklish problem—possibly more so than cuts in 'Walküre', 'Tristan', 'Götterdämmerung'. For unless you make a hash of the score by eliminations of wholly impractical length you cannot abbreviate 'Parsifal' sufficiently to save a really appreciable amount of time. If you leave out the Norn scene in 'Götterdämmerung' you gain something like fourteen minutes; if you suppress the 'day and night' discourse in 'Tristan' you save eleven; if you make in 'Walküre' all the seven cuts Mr. Bodanzky used to practise you let out your audience nineteen minutes earlier, and those he was accustomed to make in 'Siegfried' about thirty-five minutes. For better or worse one may call this saving time. But 'Parsifal' is in a different case and for a paradoxical reason.

## In Notes, a Short Score

I daresay few people realize that, barring 'Das Rheingold' and 'The Flying Dutchman', 'Parsifal' is, in quantity of notes and measures, the shortest of Wagner's operas, containing as it does just 4,346 bars (1,666 in the first act, 1,539 in the second and 1,141 in the third). The "length" of 'Parsifal' is attributable not to the number of bars in the work but to the slow pace of much of the music. How, then, unless you eliminate so many bars that the score at such points threatens to fall to pieces, are you going to proceed "judiciously"? And if you do not cut out huge chunks and so make holes in the music that cause it to dissolve into a shapeless jumble how are you really going to save time enough to excuse the mutilations?

(Continued on opposite page)



N. Y. Times Studio

The Temple Interior at the Metropolitan. It Should Be Bright, Not Dark, Declares Mr. Peyser.

# Mood of Performance Is a Vital Factor



How the Magic Garden of Klingsor Looked at the Metropolitan's First 'Parsifal' in 1903. The Parsifal Was Alois Burgstaller; the Kundry, Milka Ternina. Note the Contrast Between the Flower Maidens of That Time and Those of Today in the Photos at the Bottom of This Page.

(Continued from opposite page)

Cutting 'Parsifal' is the devil's own work, if the game is to be worth the candle.

I well remember the dismay with which I looked upon Josef Urban's settings for 'Parsifal' when they were first exhibited more than twenty years ago. There were critics in those days who approved or excused them on the ground that they represented 'Parsifal' as viewed from the angle "of a totally different imagination". But why, 'Parsifal' being what it is and Wagner's directions being what they are, should the work be viewed "through a totally different imagination"? That is to say, unless this "totally different imagination" achieves in its own way the thing the composer was aiming at. But what Mr. Urban did was to substitute Josef Urban's aims for Richard Wagner's, which were entirely and shriekingly different.

However, I do not propose at this time to shed tears over spilled milk and wasted cash.

I did that often enough in the past with respect to this 'Parsifal' and, naturally, without result.

Clearly, it would be folly in these days of war and a million stringencies to ask the Metropolitan to spend money on new settings for a work which is given only once or twice a season, anyway. The time to have redecorated 'Parsifal' was about sixteen or seventeen years ago when everybody, including the opera house, had money to burn. Still, everything has an end (except a sausage, which has two) and so, if any of us last long enough, we may still witness the finish of this shabby receptacle of moths and mildews.

When that day comes we may hope to see 'Parsifal' settings more like the ones the Metropolitan had when it first produced the work. Those settings were modeled on the ones Joukowsky designed for Bayreuth in 1882 and which were still used there until a comparatively recent date (even then, though no longer

Why the Moving Scenery of the Original Plan Remains Essential to the Music as Well as to Stage Illusion—Faults of the Urban Settings, as Seen by Critic—Use of a Double Suggested as Solution for the Tenor's Ordeal in the First Temple Scene

employed, they were put on exhibition in a special shed back of the theater). In some ways they were a striking improvement over the original Wagner ones, though carried on very much along the lines.

When New York gets around to this fresh scenic grooming of 'Parsifal' I hope we shall see in the first scene a forest that really looks like a forest, instead of the hideous stylized affair, with trees shaped in imitation of Gothic arches, which were the product of Mr. Urban's fecund imagination. I hope, furthermore, that we shall see a Grail Temple that is light, spacious and airy (let the scenic artist remember Lohengrin's words "ein lichter Tempel stehet dort inmitten"! ) rather than the present heavy, monolithic and sombre tomb. To be sure, the Metropolitan is not the only place where the sanctuary of Monsalvat suggests a gigantic sepulchre rather than a place where holiness irradiates light instead of a mortuary darkness. Even Bayreuth, following the lead of Vienna, went in for this sort of gloom and oppression.

## Pasetti's Magic Garden Scene

Klingsor's tower and the Good Friday meadow are the least of the 'Parsifal' problems. But as for the magic garden, only once in my experience have I seen this realized in a manner which conveyed something like the sorcery and enchantment Wagner envisioned. And that was not in the Festspielhaus where, like in virtually every other operatic establishment, the scene is a nightmare. It was at the Prinzregenten Theater, in Munich, when Leo Pasetti staged the work. Pasetti, too, conceived his settings "through a different imagination". The garden was very far from the Bayreuth or other models, yet it came nearer to a true realization of Wagner than any other I have seen. What Pasetti chiefly did was to adapt to his own purposes some basic features, as regards color, fantasy, grouping and movement, of the Diaghileff ballet productions. The vision set before us suggested some miraculous under-sea garden, with all manner of exotic shapes

(Continued on page 26)



N. Y. Times Studio



Left, Today's Flower Girls in the Metropolitan's Present Setting of the Magic Garden Scene. Note the Ballet Suggestions of the Costumes and the Grouping. Lauritz Melchior is the Parsifal.

Above: A Rehearsal for This Scene at a Bayreuth Festival Before the War

# 'Parsifal' Given Twice at Opera in Holy Week

**Bampton Sings Kundry for First Time — Thorborg Heard at Second Performance—Cordon Sings First Gurnemanz — Melchior in Title Role—'Figaro', 'Traviata' and Triple Bill Given**

By OSCAR THOMPSON

**D**OMINATING a series of six post-season performances of opera at the Metropolitan, Wagner's 'Parsifal' made its annual re-entry on the evening of Wednesday, April 21, and was heard again on the afternoon of Good Friday as in past seasons. Other operas performed were Gounod's 'Faust' on April 16, Mozart's 'Nozze di Figaro', April 17; Verdi's 'Traviata', April 24—all at matinees—and, in a triple bill with 'The Dance of the Hours' from Ponchielli's 'Gioconda', Mascagni's 'Cavalleria Rusticana' and Leoncavallo's 'Pagliacci' on the evening of the last of these dates.

The first of the two Holy Week 'Parsifals' brought to attention new impersonations of Kundry and Gurnemanz by American artists whose careers at the opera house have been steadily expanding. Rose Bampton sang her first Kundry there and Norman Cordon was heard as Gurnemanz for the first time. The complete cast follows:

Amfortas ..... Herbert Janssen  
 Titirel ..... Nicola Moscona  
 Gurnemanz ..... Norman Cordon  
 Parsifal ..... Lauritz Melchior  
 Klingsor ..... Walter Olitzki  
 Kundry ..... Rose Bampton  
 A Voice ..... Mary Van Kirk  
 First Knight of the Grail... Emery Darcy  
 Second Knight of the Grail... Osie Hawkins  
 First Esquire ..... Marita Farell  
 Second Esquire ..... Helen Olheim  
 Third Esquire ..... John Garris  
 Fourth Esquire ..... John Dudley  
 Solo Flower Maidens—  
 Group I: Eleanor Steber, Irene Jessner  
 and Helen Olheim.  
 Group II: Marita Farell, Maxine Stelman  
 and Lucielle Browning.  
 And a chorus of twenty-four other  
 Flower Maidens, the Brotherhood of  
 the Knights of the Grail, Esquires  
 and Boys.  
 Conductor ..... Erich Leinsdorf  
 Stage Director.....Lothar Wallerstein  
 Chorus Master .....Konrad Neuger

Miss Bampton sang well and her portrayal had been well studied. In appearance she only partly suggested the hag of the first act, the seductress of the second, and the penitent of the third, and her acting, if free from exaggerations and considerate of the traditions of the part, had its tentative moments. Vocally, she possessed the compass, if not always the volume or weight of dramatic emphasis for the part. Her most convincing singing was in lyrical passages, such as 'Herzeleide' narrative, where her phrasing and style were artistic and where her delivery of the melos was musical in sound.

Mr. Cordon had the advantage of a striking make-up, though it tended to bestow on this Gurnemanz too saintly a countenance. His height made him a striking figure in this, as in other roles. He, too, sang musically, if with a lighter quality than is customarily associated with Wagner's garrulous gray-beard. Incidentally, some of his tones and even entire phrases seemed to be directed into his amplitude of prophetic whiskers, but

he can be praised particularly for his achievement of the bass part of the 'Good Friday Spell'.

Lauritz Melchior brought singing of stirring resonance to his familiar embodiment of the title role, which remains one of his most successful, though he can give it little of visual illusion and he continues to disregard Wagner's injunction that Parsifal shall remain on the stage observing the Grail ceremonial throughout the first Temple scene. Herbert Janssen, bearded this time, instead of smooth-shaven as he was at the time of his appearance as Amfortas a year ago, gave a dignified, expressive, and soundly routinized impersonation of the suffering Master of the Grail. Titirel's voice, as entrusted to Mr. Moscona, was unnecessarily obscured. Miss Van Kirk was heard clearly as the voice from the tower. Mr. Olitzki's Klingsor had a biting incisiveness that could be accepted as a substitute for malignity, but for some it continued to prompt thoughts of the querulous Beckmesser. The others of the long cast met their tasks competently.

Mr. Wallerstein made no important changes in the staging. The sets, of course, were still those designed by Josef Urban, though that of Klingsor's magic garden has been altered so many times that only a detail or two of the original remains. The flower maidens dispensed with the business of adorning themselves with wreaths or chains of posies, and went through



Kerstin Thorborg  
as Kundry



Norman Cordon  
as Gurnemanz



Rose Bampton  
as Kundry

their choreographic motions in the scanty attire that made them look like ballet coryphees a year ago—and still does.

Mr. Leinsdorf has always taken 'Parsifal' at a faster pace than such conductors as Toscanini and Muck, who may be said to have set our latter-day standards. His tempi were quite generally fast on this occasion, and the performance in consequence was not notable for breadth, though the orchestra played well.

#### Changes in Cast

The second 'Parsifal' brought three changes of cast, though Mr. Melchior and Mr. Olitzki re-appeared, and secondary parts were in the same hands as before, with Mr. Leinsdorf and Mr. Wallerstein again the conductor and the stage director. Kerstin Thorborg was

the Kundry and repeated in this exacting part the considerable measure of success that was hers when she first sang it at the Metropolitan last year. Hers, of course, is not a soprano voice, but her command of routine is such that she is able to make the deeper organ count for expressive communication in this soprano role. Julius Huehn gave a conscientious and able account of the part of Amfortas. Alexander Kipnis was again a vital Gurnemanz. Mr. Melchior contributed much stirring singing, and in other essentials, the Good Friday performance duplicated that of the preceding Wednesday. For Mr. Leinsdorf, this was a farewell.

'Faust' was presented for high school students and like the performances of this opera in the regular sea-

(Continued on page 31)



Larry Gordon



N. Y. Herald Tribune

Left: Lucrezia Bori (Second from Left) Presents Special Medals to Three of the Age Group Winners: Lois Ruth Miller, Fourteen, Frances Murphy, Eleven, and Dolores Calvin, Fifteen. Michael D. Sahl, Eight, Won a Similar Award. . . . Right: Rudolph Ganz Presents a Record Album to Philippa Schuyler, Eleven, Who Has Won Prizes Each Year Since She Was Five

**A**T the final concert of the Young People's series, conducted by Rudolph Ganz in Carnegie Hall on the morning of April 17, thirty young music lovers received awards for their scrapbooks. One of the recipients was unable to attend due to measles. Special medals went to Carol Gabrielson, seventeen, and Joan Kurash, eleven,

in addition to those named above. Twenty-two honorable mention ribbons also were awarded.

The program opened and closed with "request" numbers: Elgar's 'Pomp and Circumstance' and Cailliet's Variations on 'Pop! Goes the Weasel'. Also heard were the second movement from Tchaikovsky's Symphony No. 5

in E Minor, the Andante Cantabile, and Prokofieff's 'Peter and the Wolf', with Paul Leyssac as narrator. A chorus of boys from the Barnard School sang Clair Leonard's 'One Evening', with the composer at the piano, and Shostakovich's 'The United Nations'. Lucrezia Bori assisted in presenting the awards.



# MEPHISTO'S MUSINGS

## Dear Musical America:

Your editor has passed on to me a piquant communication from Sir Thomas Beecham. It is self-explanatory and here you have it in full:

Sir:

Of a performance by a popular English actor in a Shakesperian play the late Sir W. S. Gilbert is reported to have said that it was funny without being vulgar. You have been good enough to reprint in your esteemed columns an account of a colloquy between a skeptical taxi-driver and myself as to the true nature of the Metropolitan Opera House. As you were considerate enough to place a slight note of interrogation against the authenticity of this colloquy, I have less qualm in terming it vulgar without being funny. May I appeal, therefore, to your invariable courtesy in correcting such inaccurate versions of fact to relate just what I and the taxi-driver did say about this venerable institution.

One morning I hailed a cab and directed the driver to convey me to the Opera House. He demurred "Sir, I am sorry but that is a place of entertainment." I replied, "Sir, you are grievously in error, it is a place of pain, patience and gloom." On his manifesting incredulity, I added: "I think I ought to know because I work there, and I invite you to enter the building and by enquiry satisfy your doubts that such is the case."

The consequence of this assurance was that I was driven to the stage entrance of the opera house, my driver interviewed the extremely intelligent lady who operates the telephone service and departed with the full conviction in his mind that I had in no way misled him as to the true nature of the institution.

I am

Faithfully yours,  
THOMAS BEECHAM

Now here is something really useful. Oscar Wagner, dean of the Julliard Graduate School, has prepared it and it ought to have the widest circulation. I am doing my part by printing it in full.

## TEN COMMANDMENTS FOR CONCERT PERFORMERS

1. *DO* be easy and natural; *DON'T* be stiff or affected, sloppy or slouchy.
2. *DO* enter and leave the stage at a natural cheerful pace: *DON'T* race or dawdle.

3. *DO* adapt your steps to your stature and to what will give the audience the impression of ease and naturalness; *DON'T* take mincing steps or giant strides.
4. If a man, *DON'T* ever precede a lady onto the concert stage or in leaving it; *DON'T* ever step between her and the audience.
5. *DON'T* bow while walking or enter or leave a stage with head bowed and eyes cast down. Your gaze should be level.
6. *DO* walk to your destination and then bow if the applause lasts that long. On being recalled to the stage remember that one bob of the head is not a bow. Bow two or three times before leaving the stage, remembering to let the audience see your face between bows.
7. If a man, *DON'T* allow your arms to dangle in front of you while your head is inclined in a bow. *DON'T* gesture with your arms or clutch them to your anatomy. Thumbs should keep light contact with the braid on your dress trousers while bowing unless you have a book or an instrument in your hand; in such case you are freer, as are the ladies at all times, to do as you please so long as it is simple, smooth and unaffected.
8. If soloist with the orchestra, *DO* thank the conductor for the pleasure of appearing with him and for his efforts in your behalf before acknowledging the thunderous plaudits of the multitudes in the audience.
9. *DON'T* bow, if you are playing an accompaniment, unless the soloist makes clear to the audience and you that such is desired. *DO* remain quietly seated until the soloist starts to leave the stage.
10. In the playing of a sonata, trio or quartet *DON'T* bow by yourself; when you are playing ensemble the ensemble should bow together. When the group is recalled to the stage *DO* allow enough room for your colleagues to get on the stage after you.

Not even Emily Post could improve on any or all of this!

\* \* \*

And here's where I invite the contempt of most of our choreographers, and, I assume, of a considerable number of our balletomanes. The definitely art-arty of the crowd are certain to shrug their precious shoulders and curl their pretty lips into a few supercilious smiles. But on the principle of 'live and let live', they will just put me down as a silly old reactionary and go their ways, leaving poor, outmoded me to go mine.

But of course I am not completely alone in the belief that the ballet is getting altogether too far away from ballet music. There are other silly reactionaries who can't find the relation between much of the music that is being harnessed to the choreographic chariot these days and the purposes to which it is put.

Take the current 'Romeo and Juliet', for instance. Why on earth did Antony Tudor adapt his rather literal picturization of the Shakespeare play to a miscellany of music by Frederick Delius? Was it primarily because Delius was English, like Tudor and also like

Shakespeare? Or was it because, of almost all latter-day composers that I can think of at the moment, Delius put into his compositions an absolute minimum of the rhythmic pulsation that once was a fundamental of music for the dance?

Delius, of course, wrote an opera called "A Village Romeo and Juliet", which has nothing whatsoever to do with the Shakespeare play or plot. The ballet goes beyond this and brings in "Eventyr", "Over the Hills and Far Away", "Brigg Fair" and others of the Yorkshire man's orchestral compositions. Could anything be further in spirit—or, for that matter in technique—from the dramatic epi-

son how the most tragical developments of Fokine's "Russian Soldier" are made to fit Prokofieff's ironical and airy 'Lieutenant Kijé' Suite, originally music for a humorous film, knows that cheerful music need not deter a gloomy stage business.

However, I am not arguing the details. My point is that there ought to be at least some broad, generalized relation between the music and the story. And that is just what I can't discover in some of our ballet novelties of the day.

\* \* \*

Apparently, our New York reviewers were none too enthusiastic over the Bach 'St. Matthew Pas-

## SCHERZANDO SKETCHES By George Hager

No. 137



"That's our new airplane spotter."

sodes that Tudor has taken over almost scene by scene from the Shakespeare play?

The Berlioz 'Romeo and Juliet' music is not ballet music, but it does have in view the Shakespeare plot. Tchaikovsky's Fantasy Overture of the same title was intended for orchestra, not for mimes—yet again it is far closer to the Shakespeare characters and plot than this miscellany of Delius. Various other "Romeos" or "Juliets" of the operatic stage, including, of course, Gounod's, more or less parallel the incidents that the ballet utilizes, and undoubtedly a considerable store of incidental music has been written from time to time for performances of the spoken play. Why choose the drift, dreamy output of Delius above all these? And why ignore the specially composed ballet music on the subject of 'Romeo and Juliet'—for instance, that which Prokofieff wrote in 1935 for the Bolshoi Theatre in Moscow?

One of two suites made up of music from the Prokofieff ballet has been performed for our delectation by Dr. Koussevitzky and his Bostonians. I have heard that the Prokofieff ballet was defeated by a mistaken distortion of the plot so as to provide a happy ending. But nothing of that kind need deter any imaginative choreographer now in our midst, if it's a tearful finale that's desired. Any one who has

sion' as a miracle play, with scenery, special lighting effects and mimes who moved about the stage in a visualization of details of the story of the crucifixion. One of them went back to the first performance in Leipzig on Good Friday of 1729 to quote the elderly widow who "left to posterity its most priceless commentary" on the work and he said that if her ghost could have flitted into the Metropolitan Opera House for the Stokowski performance it might have felt vastly vindicated. What the old lady exclaimed was: "Lord save us! 'tis surely an opera comedy!" But, so far as I can ascertain from what they wrote, the critics found the action rather "static." Anyway, this was an "experience", and it is my humble opinion that the good to be done by the funds that were raised for the Quakers to distribute in the aid of starving children of the world far outruns any possible harm to anybody's conceptions of Bach. I have a notion that 'The Passion According to St. Matthew' will go on, just as it has gone on ever since the day when the Leipzig lady discovered in it not a miracle play but just an opera comedy. So be it, sighs your

*Mephisto*

# ORCHESTRAS: Four Major Symphonies End N. Y. Series

THE past fortnight was a season of *au revours* in the symphonic sphere as one orchestra after another rang down the curtain on its Winter activities in Manhattan. First to take its departure was the Boston Symphony, under Serge Koussevitzky, which introduced Copland's 'A Lincoln Portrait' and Schuman's 'A Free Song' at its concluding concerts on April 1 and 3. The Philadelphia Orchestra said farewell with a performance of Beethoven's Ninth Symphony on April 6, under Eugene Ormandy. It was assisted by Stella Roman, Kerstin Thorborg, Frederick Jagel, Julius Huehn and the Westminster Choir. The climactic finish of a two-year centenary celebration by the New York Philharmonic-Symphony was a presentation, uncut, of Bach's 'Passion According to St. Matthew' in three performances on April 15, 16 and 18 under the baton of Bruno Walter, with assisting artists and choruses. Preceding this final event, Fritz Reiner concluded his tenure with the orchestra, having Gregor Piatigorsky, 'cellist, as soloist, and Mr. Walter returned with Joseph Schuster, 'cellist, as assisting artist in his first week. The NBC Symphony continued its weekly broadcast concerts under the baton of Arturo Toscanini, and the Busch Chamber Music Players continued their series with the complete set of Brandenburg Concertos of Bach presented in two concerts.

## Philharmonic Fortnight

For his final appearances this season with the New York Philharmonic-Symphony, Fritz Reiner had the distinguished services of Gregor Piatigorsky, 'cellist, as assisting artist on the evening of April 3 and the afternoon of April 4 in Carnegie Hall. The programs were identical:

Symphony in A ('Italian')...Mendelssohn  
Concerto for 'Cello and Orchestra in A  
Minor .....Schumann  
Mr. Piatigorsky  
'Porgy and Bess', a Symphonic Picture  
Gershwin-Bennett

Mr. Reiner was in his best form at these concerts and he was completely en rapport with his composers. The eternally fresh and vernal 'Italian' Symphony received tasteful treatment and the emotional banalities which the years have revealed in the music of Mendelssohn were masterfully disguised or circumvented. The orchestra, particularly the strings, were to be complimented upon an unaccustomed smoothness of the tonal texture and a unanimity of ensemble which has not been much in evidence of late. They again made a splendid job of the Bennett symphonization of 'Porgy and Bess', discussed here before.

A matter of particular interest was

the playing of Mr. Piatigorsky who is unquestionably one of the great 'cellists of our time. Mr. Piatigorsky has so mastered the mechanics of his froward instrument that he can now bring to bear what looks and sounds like violin technique. There is the same freedom of movement, the same ease in the production of double stops, the same fleetness in scale and arpeggiated passages. In addition there is a tone of buttery mellowness, and finally, a deep sense of musical values and knowledge of passionate expression. Generally speaking, the Schumann Concerto is not an exciting composition. In Mr. Piatigorsky's hands it was momentous.

## Bruno Walter Returns

Taking up the baton for the last two weeks of the orchestra's season, Bruno Walter returned on the evening of April 8 with the following conservative list:

Fantasia on a Theme by Thomas Tallis  
for Double String Orchestra  
Vaughan Williams  
Symphony in D Major, No. 10...Haydn  
Symphony in C, No. 7.....Schubert

The Fantasia on a Theme by Thomas Tallis has enjoyed a sudden resurgence of popularity during the past season which is well deserved. It is a mellifluously conceived work

in which the string orchestra is manipulated with imagination and the musical ideas are set forth with a warmth which is artistically vital at the same time that it is urbane. Though it was composed as long ago as 1910, there is no tarnish upon it. Mr. Walter and the orchestra delivered it well, but not with such impeccable feeling for style and nuance as in the subsequent Haydn and Schubert symphonies.

Rightly or wrongly, many people currently are coming to look upon the most unHaydnesque of Haydn's work as his best, thus condemning those qualities that were most characteristic, i. e., his classical academism, his musical sophistry and his self-conscious formality, mistaken for artistic "purity." The present symphony represents the traditional Haydn. The clichés are all there. But there is a freshness about the work, arising perhaps from the fact that we don't hear it very often, which gave it somewhat the sound of the unHaydn category. The superb reading by Mr. Walter also had something to do with it.

The Schubert Seventh is still the symphony of heavenly length—well, anyhow length—and its delicious melodies continue to make up for it. Mr. Walter is considered something of an authority on the Schubert idiom and he sustained his reputation fully in the sheer lyricism and the gentle sentimentality of his interpretation. But not even his masterful handling could get around the unduly repetitious material, and the closing Allegro vivace, which is the crown and glory of the whole work, seemed not to come off with its full hard-driven effect.

## Schuster Is Soloist

The Schubert Symphony was repeated on April 11 with the addition of the Haydn 'Cello Concerto in D, played by Joseph Schuster, the orchestra's solo 'cellist, and Strauss's 'Till Eulenspiegel'. It was an uneventful but pleasant afternoon of music. Mr. Schuster gave a placid and technically well-favored statement of the Haydn opus. If there was little of the

spectacular in his playing, it must be remembered that this is not spectacular music. Haydn had a healthy respect for the limitations of the instrument. The Schubert symphony was the highlight of the performance, with 'Till Eulenspiegel' a close second.

R. F. E.

## Last Boston Symphony Concert

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, April 1, evening:

Concerto Grosso for String Orchestra in D Minor .....Handel  
Symphonic Poem, 'The Isle of the Dead'  
Rachmaninoff  
(In memory of Sergei Rachmaninoff)  
'A Lincoln Portrait'.....Copland  
Will Geer, Speaker  
(First time in New York)  
Symphony No. 5.....Shostakovich

The most affecting music of the evening, naturally, was Rachmaninoff's vivid musical impression of the famous Arnold Böcklin picture. Not only because the shock of the great Russian's death was still heavy upon the hearts of the listeners, but also because the music itself is such a completely successful realization of its subject and is so clearly communicative of its thought. The rhythmic lapping of the water against the soul-bearing barge, the sighs of grief behind, the serenity and glory ahead, the brooding fatalism of the beshrouded boatman, all were written vividly into this score by Russia's greatest contemporary composer, and they were called up with dramatic, almost terrifying realism by Dr. Koussevitzky's musicians. If music can be "thrilling," it certainly was thrilling during the unfoldment of this composition.

As a combination monologue and symphonic picture, Aaron Copland's 'A Lincoln Portrait' is an interesting experiment. The first part is wholly orchestral and in it is ably developed some very good atmospheric material including two songs of the Lincoln period, 'Camptown Races' and 'Springfield Mountain'. But when the speaker begins, the composition goes to pieces musically. Will Geer, who even looks like Lincoln, had the

(Continued on page 23)

## ORMANDY CONDUCTS BEETHOVEN NINTH

### Philadelphia Orchestra in Last Visit Assisted by Westminster Choir

In spite of everything charged at one time or another against the imperfections of the choral movement in the Ninth Symphony one hates to think what some performances of the work would amount to if it were not for just this finale—with all its operatic elements. A case in point was the rendering with which Eugene Ormandy at Carnegie Hall on April 6 wound up the season's tenth and last New York visit of the Philadelphia Orchestra. Until the choral section the treatment Mr. Ormandy visited upon the symphony was wholly casual, featureless, superficial. I have seldom listened to a duller reading of the first movement or one so deficient in the sense of mystery and in the drama, the agony, the conflict of this music. The wild intoxication of the second, the spirituality and elevation of the Adagio molto were equally missing. Even the famous recitatives of the 'cellos and basses in the early part of the last movement were delivered more as if they had been figurations than imprisoned speech. It was not till the chorus intoned the Hymn to Joy that the performance underwent a sensible improvement.

This chorus was that of the West-

minster Choir School which has repeatedly experienced the benefits of Arturo Toscanini's guidance and therefore feels itself decidedly at home in the Ninth Symphony. Its singing, remarkable in weight and quality of tone, balance, rhythm, dynamic nuance and security of attack, was easily the feature of the occasion. The solo quartet did not measure up to the choristers, though its accomplishments were neither much better nor much worse than the average Ninth Symphony soloists. All of them came, incidentally, from the Metropolitan—Stella Roman, Kerstin Thorborg, Frederick Jagel and Julius Huehn. The top tones of the soprano were not invariably secure and they assumed several times an unnecessary prominence. Mme. Thorborg's share was quite as inconspicuous as this thankless part so often is. Of the men Mr. Jagel was easily the better. Mr. Huehn does many things to greater advantage than the bass recitative, and things were not made easier for him by an ungainly English translation of Schiller based, according to the program, on the familiar one of Natalia Macfarren. It would have been better to have left the Macfarren version as it was than to alter "O friends, not these tones" (or even "not these sounds") to "not this music." However, the greater part of the text remained unintelligible, anyway.

The Ninth Symphony was preceded,



In the Greenroom after the Ninth Symphony Performance Are, from the Left, Dr. John Finlay Williamson, Stella Roman and Frederick Jagel

as custom so frequently appears to dictate, by Beethoven's First. Here, too, Mr. Ormandy provided a reading that was no different from a thousand others. This absence of distinctive features might have mattered less if the orchestra's playing (as was also the case in the Ninth) had been tech-

nically smoother and cleaner cut in attacks and if the accentuation of certain voices had not thrown the picture out of focus. However, we know that the Philadelphia band can play with greater virtuosity and certainly with less effect of pervasive monotony.

H. F. P.

# Widely Differing Versions of Bach Passion Given

**Stokowski Leads Representation of the 'St. Matthew' as Miracle Play at the Metropolitan, With Stage Setting and Action—Jones and Balanchine Collaborate—Music Is Severely Cut—Walter Concludes Season of Philharmonic-Symphony With Three Performances of the Work in Its Entirety—Collegiate Chorale and Westminster Choir Supply Choruses**

By OSCAR THOMPSON

TWO versions of Bach's 'St. Matthew Passion' that differed so widely in effect as to seem scarcely the same work were heard in Manhattan within a week, the one at the hands of Leopold Stokowski, the other under the leadership of Bruno Walter, with both presenting departures from the routine of 'St. Matthew' performances.

In collaboration with the scene designer, Robert Edmond Jones, and the ballet choreographer, George Balanchine, Mr. Stokowski conceived and presented his version as "a miracle play," and made use of the Metropolitan Opera House for a stage production that required the participation of about forty mimes, headed by the actress Lillian Gish. Mr. Walter adhered to the concert formalities of Carnegie Hall, where he concluded the New York Philharmonic-Symphony's 101st season with three performances of the Passion in its entirety—the first without cuts that he had undertaken in his long career.

Cuts were the ruthless rule of the Stokowski adventure, which occupied about an hour and a quarter of actual performance time, as compared with the three hours and a quarter consumed by the work in its entirety in the Walter performances. Listeners at the first of the three by the Philharmonic-Symphony were called upon to be present at 6:30 P.M. for the beginning of the first part, which continued until 8. There was then an intermission of forty-five minutes, in which members of the audience crowded surrounding eating places in quest of a belated evening meal. The second part of the Passion then occupied them from 8 to about 10:30. A similar schedule, with a like intermission, governed the Friday and Sunday afternoon repetitions, that on Friday beginning at 1:30 and ending at 5:30, and that of Sunday running (intermission included) from 3 to 7.

## Differences in Performances

It should be said without further delay that the Bach of the Walter performances was much more straightforward Bach than that projected by Mr. Stokowski's ensemble, entirely aside from the visual side of the so-called miracle play. Some of it may have been even a little too straightforward for those who would have preferred more of elasticity in the treatment of the recitatives, which Mr. Walter took at something like strict time. Mr. Stokowski's most remarkable musical achievement was to be found in the success of a student orchestra made up of players from the Juilliard School, Columbia University

and the High School of Music and Art, which played quite as well for him as the Philharmonic-Symphony did for Mr. Walter, if with a basically different quality. Mr. Stokowski's ability to obtain a kind of glorified sensuousness from an instrumental body is no new story. Aside from some clear changes in the instrumentation for his miracle play performance, he contrived to give to the playing on this occasion a sentimental richness that made the music sound more like a Stokowski-Bach transcription than just plain Bach.

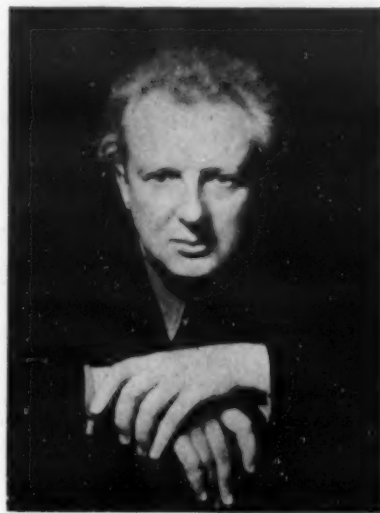
The Stokowski chorus was the large and vital Collegiate Chorale of which Robert Shaw is ordinarily the director, and which almost overnight has assumed a place of leadership in its field. Soloists were Lu-

the soloists may have been a factor in obscuring their words, which were quite generally unclear.

## Action Not Choreographic

Mr. Jones's stage setting was one of three levels, dimly representing what appeared to be a barren Palestinian hill. It served its purpose as a suitable background for the rather slender amount of miming that accompanied the narrator's story of the crucifixion. This was chiefly a matter of entrances and exits in slow motion through a kind of perpetual dusk, with here and there a spot of light upon a particular detail. The figure of Jesus never appeared. Instead a shaft of light was used, not always impressively, to represent His presence. Miss Gish came and went gracefully, but was not readily distinguishable from other mimes similarly robed.

There was little in the action designed by Mr. Balanchine that could be termed choreography. Something akin to ballet technique entered into the groupings and the movements of the crowd before Pilate and seemed intrusive and utterly unconvincing there. Other-



Leopold Stokowski

the soloists which could scarcely be reconciled with normally good Bach style. Mr. Metz, who told the Biblical story with sympathy and feeling, was called upon to sing his higher notes in falsetto, which eventually brought more than a touch of monotony to his style. Mr. Darwin's delivery of his recitative had an appropriate solemnity, save for the almost bathetic emphasis on the outcry from the cross. Miss Tourel sang warmly and with affectionate tone; and Miss Steber's voice also was of winning quality. Both shared in vagaries of style that apparently were not of their own choosing. Mr. Pechner's voice lacked the smooth legato flow for the beautiful "At Even", but he coped competently with the music of the lesser personae. All in all, it was well that this was styled a miracle play "based on" the 'St. Matthew Passion', since so much of it was foreign to that masterpiece. It was in aid of a worthy cause, the receipts from a crowded house going to create a fund for starving children of the world, to be administered by the American Friends Service Committee.

## Walter's Concert Version

Though musically the more acceptable as well as the more orthodox in character, the Philharmonic-Symphony representations went routine ways in all save the length of time consumed by the restoration of parts ordinarily omitted. The complete work was sung in an English translation of Picander's text by Henry S. Drinker. This proved a generally adequate version, though it was noted that at least two of the participants changed some of the words for reasons of their own. The soloists—Nadine Conner, soprano; Jean Watson, contralto; William Hain, tenor; Mack Harrell, baritone; Herbert Janssen, baritone; and Lorenzo Alvary, bass—were stationed back of the orchestra with the chorus. This was the robed Westminster Choir, John Finley Williamson, director, supplemented by the Junior Choirs of the Pius X School of Liturgical Music, Norman McCulloch, director. There was the prescribed division of the ensemble into two choruses and two orchestras. Ralph Kirkpatrick was at the harpsichord.

(Continued on page 24)



Bruno Walter (at the Piano) Rehearses Four of the 'St. Matthew' Soloists. From the Left, William Hain, Lorenzo Alvary, Jean Watson and Herbert Janssen. Inset: Nadine Conner and Mack Harrell, the Other Soloists

cius Metz, tenor, who cared for the narrative of the Evangelist; Glenn Darwin, baritone, to whom were entrusted the utterances of Jesus; Eleanor Steber and Jennie Tourel, singers of the soprano and contralto airs, respectively; and Gerhard Pechner, bass, who was heard as the High Priest, Pilate, Judas and Peter, all for bass or baritone voice. The soloists were stationed in the pit with the orchestra, hence were never seen. The chorus, robed in gray, flanked the single scenic setting, most of it seated at either side of the stage and extending downward into the pit. Its tonal volume may have been diminished by this arrangement—at any rate it did not have the weight of sound in climaxes that has characterized its singing at other recent appearances. The position of

wise there was little that was disturbing or not mildly interesting. As details, the weeping of a red-robed Peter, a vignette of soldiers dividing between them the garments of Jesus, and the rending of the veil of the temple, which was represented by the billowing down from above of an illuminated diaphanous cloth, were pictorially effective. But none of this was other than superficial theatricalism; in it was nothing of the profound emotional appeal inherent in the music; what the eye beheld was merely a kind of decoration, like the sky with stars and finally a crescent moon that sentimentalized the close.

The trend toward sentimentality was obvious in the musical performance, vocally as well as orchestrally. There was a deal of slurring of intervals on the part of

# Metropolitan Week Sets Record in Cleveland

## Visiting Company Gives Eight Operas in Annual Spring Festival — Large Audiences Drawn from City's War Workers

CLEVELAND, O., April 20.

THE eighteenth Spring festival of grand opera by the Metropolitan Opera Association was an outstanding artistic success and an attendance record of 70,000 topped all previous records.

The Northern Ohio Opera Association which sponsors the Cleveland season confined the repertory to eight performances of old favorites. A special committee of business executives worked on a committee of sixty, headed by Mayor Frank J. Lausche, in the promotion of the festival among the city's thousands of war workers who were enthusiastic in their approval of the familiar operas.

Thomas L. Sidlo, chairman of the executive committee of the Northern Ohio Opera Association was able to announce one week before the opening night, that the seat sales had exceeded last year's, several performances were then sold out, and that at that early date it was assured that no call would be made on the guarantors.

The six day festival opened on April 5 with 'La Forza del Destino'. Zinka Milanov, Lawrence Tibbett, Kurt Baum, and Ezio Pinza, sang the sombre roles magnificently. They were aided by the comedy skillfully projected by Irra Petina and Salvatore Baccaloni. Other parts were sung by Louis D'Angelo, Thelma Votipka, Lorenzo Alvary, Alessio De Paolis, and John Gurney. This performance was the first given of the work here since Rosa Ponselle sang Leonora fifteen years ago.

### Two Substitutions in 'Faust'

'Faust' on April 6 was well presented although two substitutions had to be made in the announced cast.



Thomas L. Sidlo, Chairman of the Northern Ohio Opera Association, (Right) with Members of the Company. From the Left, Erich Leinsdorf, Conductor; Annamary Dickey, Soprano, and Lawrence Tibbett, Baritone

John Charles Thomas was replaced by Francesco Valentino and Norman Cordon by Ezio Pinza. Charles Kullman and Helen Jepson pleased the eye as well as the ear in their melodic roles. Others in the cast were Wilfred Engleman, Lucielle Browning, and Thelma Votipka.

The perennial favorite, 'La Traviata', was beautifully sung on April 7. Licia Albanese's brilliantly executed coloratura effects and dramatic ability distinguished her portrayal of Violetta. James Melton was splendid as the impulsive Alfredo. Lawrence Tibbett was the dignified elder Germont. The others in the cast were Thelma Votipka, Helen Olheim, Alessio De Paolis, George Cehanovsky, Louis D'Angelo, and Lorenzo Alvary.

On April 8, Irra Petina was given a demonstration for her portrayal of Carmen, substituting on short notice for Gladys Swarthout who was

forced to cancel her appearance under orders from her physician. Raoul Jobin was an excellent Don José, and Leonard Warren as Escamillo sang and acted the part with superb showmanship. Licia Albanese was charming as Micaela. Other roles were in the expert hands of Thelma Votipka, Helen Olheim, George Cehanovsky, and Alessio De Paolis. The incidental dances featured Rita Holzer, James Lyons, Nina Youchkevitch, Ruthanna Boris, Alexis Dolinoff, Michael Arshansy, and Mona Montes.

### A Matinee Bohème

'La Bohème' was given a superlative performance, a matinee, on April 9, with Bidu Sayao as an appealing Mimi. Charles Kullman was an ardent Rudolfo. George Cehanovsky, John Brownlee, and Ezio Pinza, completing the quartet of artists, sang their parts well and carried out most

effective stage business. Salvatore Baccaloni appeared in the parts of the two luckless gentlemen, Benoit and Alcindoro. Frances Greer was a vivacious and volatile Musetta.

A charming performance of Ponchielli's ballet, 'The Dance of the Hours' was presented with featured Ruthanna Boris and Alexis Dolinoff.

The evening performance of 'Aida' was distinguished by the appearance of Stella Roman in the title role, Bruna Castagna, as Amneris, Kurt Baum, as Radames, and Lawrence Tibbett as Amonasro. Also heard in fine portrayals were Maxine Stellman, Norman Cordon, John Gurney, and John Dudley.

Bidu Sayao was an adorable Rosina, in the Saturday matinee performance of 'Il Barbiere di Siviglia'. Nino Martini was heard as Count Almaviva, and John Brownlee as Figaro. Salvatore Baccaloni and Ezio Pinza appeared as Dr. Bartolo and Don Basilio. Irra Petina, Mack Harrell and John Dudley completed the cast.

The festival closed with a stirring portrayal of 'Il Trovatore'. The cast listed Rose Bampton, Bruna Castagna, Giovanni Martinelli, Leonard Warren, Maxine Stellman, Nicola Moscona, Ludovico Oliviero, and Wilfred Engleman.

Sir Thomas Beecham conducted 'Faust' and 'Carmen'; Wilfred Pelletier, 'Aida'; Frank St. Leger, 'Il Barbiere di Siviglia'; and Cesare Sodero, 'La Forza del Destino', 'Traviata', 'Bohème', and 'Il Trovatore'.

### A Financial Success

Final reports have not been announced but a substantial amount will be added to the reserve fund of over \$55,000.00 which has been accumulated during past seasons.

Opera week has an additional feature of great pride in the contribution of Cleveland's Sherwin-Williams Company whose auditions of the Air have given so many young singers the opportunity to be heard over a nation-wide radio network and to be judged by a committee of judges who choose the lucky ones who receive not only the coveted contract from the Metropolitan but also cash prizes.

WILMA HUNING.

## Opera Exempted from Real Estate Tax

(Continued from page 3)

the Metropolitan Opera Association.

The portion of the properties which is or may be leased for commercial purposes, such as stores, remain subject to local real estate taxes. The tentative 1943-44 assessed valuation of the property is \$4,600,000.

In signing the Moffat bill, Governor Dewey said "a matter which is so vital to the culture of this state, the nation and the world, transcends home rule," and stated that the measure is "no ordinary tax exemption bill."

"The Metropolitan Opera Association," he said, "is unique in the life of the nation. For many decades it was the leading opera organization in this country. It has now become the leading opera organization as well as the refuge and almost sole trustee of opera in the world. It is difficult to determine which benefits the more from the other, the city from the opera or the opera from the city, so great

is the contribution of this organization. "The Metropolitan Opera, by way of its radio broadcasts, offers ever-widening opportunities for musical appreciation to the people of this country. It has brought to an end the ancient rule that American singers must go abroad to acquire standing. It has become a center in which great singers are educated, developed and introduced to the world. It has long since lost its ancient reputation as a place solely for the social gathering of the élite and is now available to all the people, both directly and through the radio.

"A matter which is so vital to the culture of this State, the nation and the world, transcends home rule. This great cultural center is now exempt from most taxation and it should not be subject to the burden of local real estate taxation."

The Legislature unanimously passed a bill two years ago similar to the present one, but it was vetoed by Governor Lehman at the request of Mayor LaGuardia. It was modeled on the exemption granted the Brooklyn Academy of Music in 1930.

Asked for comment on passage of the Moffat bill over his objection, Mayor LaGuardia said, "What I could do for art if I could spend the state's money! I suppose the taxpayers of Queens will cheerfully make up the

difference." He indicated that the city would lose \$160,000 in real estate taxes through the passage of this legislation.

Allen Wardwell, chairman of the Metropolitan Opera Association, said: "We are, of course, greatly pleased at the result and realize that this imposes upon us an even greater responsibility to keep the Metropolitan a great public institution, dedicated to all of the American people at all times."

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### Opera Guild Collects Instruments for Service Men

The collection of musical instruments to be distributed through the facilities of the American Red Cross to recreation halls connected with military and naval hospitals is the most recent wartime activity of The Metropolitan Opera Guild.

The Musical Instruments Division of the War Activities Committee of the Guild is headed by Mrs. George S. Amory. Active in the work is the Guild's founder, Mrs. August Belmont, who also represents the North Atlantic Area of the American Red Cross in this connection.

### Peter Paul Fuchs in Army

Peter Paul Fuchs, of the music staff of the Metropolitan Opera, is now Pvt. Fuchs of the 36th Infantry, Camp Croft, S. C.

### Whiteman Named Music Director of Blue Network

Paul Whiteman, orchestra conductor and authority on contemporary American music, has been appointed director of music for the Blue Network, Mark Woods, president. Mr. Whiteman will be in charge of all music programs. His appointment was announced last month, but he completed a series of concerts with the Los Angeles Philharmonic before taking over. A two-hour program over the Blue Network on April 10 welcomed Mr. Whiteman to the new position. He plans to disband his present orchestra but may use several of his key men in the new Blue Network group.

### Rapee Conducts Red Cross Benefit

A Red Cross benefit concert, under the auspices of the Hungarian Group of the Foreign Division, was given at Hunter College on April 11 by Erno Rapee, conducting a symphony orchestra, and several assisting artists. The program was a popular one and soloists were Joseph Sziget, Emanuel List, Anna Roselle and Enid Szantho. Mr. Rapee is chairman of the New York Chapter of the Hungarian Group, and he is also a member of the Hunter College faculty as an instructor in celestial navigation.

# OPERA IN MEXICO REACHES MID-SEASON

**Opening Attended by Two Presidents — Repertoire of Six Works Presented by National Association with Local Singers in Ascendancy**

By LEAH BRENNER

MEXICO, D. F., April 2.

WITH the performance of 'La Bohème,' the first half of the Mexican opera season came to a close here last week. The season was formally inaugurated on March 6 with Beethoven's 'Fidelio.' Before the performance of this opera, Erich Kleiber conducted the orchestra in the playing of the national hymns of Mexico and Costa Rica. Both President Avilla Camacho of Mexico and President Calderon Guardia of Costa Rica attended the formal opening of the season.

The present season was made possible by the National Opera Association of Mexico which was founded this year. The objects of the Opera Association are: first, to hold a regular opera season in this country; second, to make opera available to all social classes; third, to give Mexican artists the opportunity to sing with internationally famous stars. The president of the Association is Emilio Portes Gil, former president of Mexico.

This season's repertoire includes the following operas: 'Fidelio,' 'Carmen,' 'La Bohème,' 'The Barber of Seville,' 'Rigoletto' and 'Lucia'. A second opera season whose date has not yet been announced will be held sometime later in the year. Operas to be heard



SINGERS HEARD IN MEXICO OPERA  
Armand Tokatyan Enriqueta Legorreta Irma Gonzales Daniel Duno

at that time include 'Don Giovanni,' 'The Marriage of Figaro,' 'Tristan and Isolde,' 'Parsifal,' 'Pelléas and Mélisande,' 'Goyescas' and 'La Vida Breve'.

### Visiting Artists Appear

Visiting singers who are helping to make a success of the present season include Armand Tokatyan, Bruno Landi, Rene Maison, Hilda Reggiani and Regina Resnik. Perhaps the most popular foreign artist heard this season is the baritone Daniel Duno. Of Polish descent and not quite thirty years old, Mr. Duno is considered a find by Mexican opera impresarios. He has been contracted by the opera association here for the next five years. When the present season is over, he will go to Havana, Cuba. In August, he will sing in the Rio de Janeiro opera season.

Conductors of the Mexican opera season include foreigners as well as Mexicans. Erich Kleiber conducted 'Fidelio' and 'Carmen'. Carl Alwin, formerly of Vienna, directed the performance of 'La Bohème'. Humberto Mugnai, who has had

wide experience in Italy, will conduct 'The Barber of Seville'. The two best known Mexican opera conductors, Ignacio del Castillo and Julian Carrillo, will contribute to the season.

This year, the opera season is different from all those held in former years because stars of the older generation have retired to make way for newcomers. Young singers scheduled for this season include Josefina Aguila, contralto, Irma Gonzales, soprano, and Enriqueta Legorreta, soprano. Another Mexican singer who has had success this season is Roberto Silva, a basso.

Other popular Mexican artists heard this season include Maria Luisa Carbajal and Eugenia Rocabrana. The large orchestra, chorus of eighty voices and Mexican ballet have contributed towards making a success of the first attempt of

the National Opera Association to found a permanent opera season in this country.

### Merola To Conduct Mexico Opera

Gaetano Merola, general director of the San Francisco Opera, will appear as guest conductor with the National Opera Company of Mexico during Easter Week, opening his engagement on Easter Sunday, with other performances on April 27 and April 29 or May 1. He is to conduct 'Lucia' and 'Rigoletto'. The arrangement was made through Andre Mertens, head of Columbia Concerts' South American and Mexican Division, and Ernesto de Quesada of the Sociedad Musical Daniel. Stage manager of the performances will be William Wymetal, also from the United States.

### National Symphony Retains Kindler

WASHINGTON, D. C., April 20.—Dr. Hans Kindler has been engaged for three more years as conductor of the National Symphony. Corcoran Thom is president of the Orchestra Association. Dr. Kindler founded the Washington Orchestra in 1931 and has been its permanent conductor continuously since then. He accepted the new contract, Mr. Thom stated, with the understanding that during the three-year period the National Symphony is to be increased to a membership of one hundred or more.

A. W.

### Queens Orchestra Plays in Jamaica

FOREST HILLS, N. Y., April 20.—The Queens Symphonic Society, conducted by Robert Stanley, which gave its first concert in December, was heard in the Jamaica High School Auditorium on April 14. The soloist was Salvatore Mario de Stefano, harpist.

## MONTEUX CONCERTS ENLIST VOCALISTS

**Maynor, Peerce and Stevens Sing on San Francisco Symphony Programs**

SAN FRANCISCO, April 20.—Vocalists have come to the fore as symphony soloists as the San Francisco Symphony season approaches its finale. Dorothy Maynor, only singer to be engaged by the Musical Association for the Opera House concerts, appeared on an interesting program March 26-27. Pierre Monteux presented a Telemann Suite in A Minor for flute and strings with Henry Woempner as solo flutist, Brahms's Variations on a Theme by Haydn and the Cesar Franck Symphony.

The soloist was ill advised in attempting 'Elsa's Dream' from Lohengrin, but when she stayed within her lyric potentialities as in Handel's 'Care Selve,' the 'Depuis Le Jour' from 'Louise' and Lia's aria from 'L'Enfant Prodigue' her singing had sweetness and purity. In Bach's aria 'Erfuellet, ihr Himmlischen' from the first Cantata, Leslie Schivo shared honors with Miss Maynor by his beautiful playing of the English horn solo.

Jan Peerce was presented on an all-operatic program devised by the Art Commission for the Civic Auditorium municipal concert audience. The singer was struggling with a cold which marred the purity of his voice but his artistry was pronounced. Mr. Monteux chose some of the least hackneyed operatic

music, the orchestra playing particularly well in the 'Carmen' Suite. But the number of empty seats indicated that San Francisco concert goers prefer more substantial fare than operatic preludes and dances.

A popular program featuring Rise Stevens closed the Art Commission season on April 6. Mr. Monteux gave the Beethoven 'Leonore' Overture No. 3, Debussy's 'Nocturnes', Ravel's Waltz, and Strauss's 'Don Juan'. Miss Stevens, who appeared as a blonde a la Hollywood, was heard at her best in the arias from 'Carmen' and 'Samson et Delilah'. Her Purcell and Gluck lacked conviction, although the voice was warm and smooth. However, she won an ovation with the 'Habanara', Mr. Monteux making three attempts to start the 'Don Juan' before the audience was convinced it could have no more of Miss Stevens.

Mr. Monteux's all-Beethoven program in the Opera House April 2-3 had to be altered when the soloist, Laura Dubman, was unable to appear in the Concerto No. 4 for piano. The fifth symphony was substituted. Also played were the Great Fugue Op. 133, Ciaerchen's Death from 'Egmont', in memory of Rachmaninoff, and the Symphony No. 7.

Rudolph Ganz concluded his Young People's symphony series on April 3 and in the afternoon gave an informal talk on 'Music and Musicians' to Symphony League members, backstage at the Opera House.

MARJORY M. FISHER

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# CONCERTS: Several Young Artists Heard in Debuts

EARLY Spring days saw no dearth of activity in the recital chambers of Manhattan. Familiar figures in the April scene were Jan Peerce and Harold Haugh, tenors; Samuel Dushkin and Robert Kitain, violinists; Marian Anderson and Janet Bush, contraltos, and Robert Goldsand, pianist. 'Pique Dame', given in concert form by the Kachouk Russian Opera Company; the Cornell University Chorus; the fourth 'Serenade' at the Museum of Modern Art; the Pro Arte String Quartet and the Lavallee-Smith Chorus provided the leaven of concerted music. Prominent among a large crop of debutants were Ellen Osborne and Valentina Vishnevskaya, sopranos; Barbara Custance, Dorothy Eustis and Delia Calapai, pianists, and Carlo Corelli, tenor.

## Barbara Custance, Pianist (Debut)

Barbara Custance, a young Canadian pianist, from British Columbia, featured the Chopin Sonata in B Minor, Op. 58, as the major work of her first recital program at Town Hall on the evening of April 5, which began with the Bach-Siloti Organ Prelude in G Minor and ended with Paderewski's Theme and Variations in A. Her work was animated by verve and vitality and she disclosed an unmistakable flair for the piano, which, however, has not yet been brought under sufficient control to permit of the most satisfactorily proportioned playing.

Two Country Dances by Beethoven were made effectively lilting, whereas rhythmic vagaries marred the Bach prelude and the Chopin Sonata especially. Technical insecurity and hard-driven tone used too persistently in extreme volume also weakened the effect of these and other numbers. The indisputable talent evinced now needs to be harnessed, and tone, technique and taste need to be subjected to a basic process of refinement. C.

## V. Vishnevskaya, Soprano (Debut)

A lyric voice of pleasing quality and considerable adaptability was disclosed by Valentina Vishnevskaya, soprano, in her first recital in the Town Hall on the evening of April 6. Singing such widely dissimilar material as the 'Mad Scene' from 'Lucia', the 'O qual gioia' from Mozart's 'Abduction from the Seraglio' and Schubert's 'Die Forelle'



Barbara Custance



Valentina Vishnevskaya



Dorothy Eustis



Ellen Osborn



Delia Calapai



Harold Haugh

and 'An die Nachtigall', Miss Vishnevskaya showed remarkable versatility in adapting to the different styles and vocal requirements. Generally she was more at ease in the Lieder which probably is her true forte, but there was ample justification for her flights into operatic coloratura since she has the flexibility of voice to negotiate it. We shall look forward to hearing more from this promising Russian artist. Arthur Balsam was her accompanist. R.

## Harold Haugh, Tenor

With Gibner King as expert accompanist, Mr. Haugh reappeared in Town Hall after an absence of several years on the evening of April 8 in an exacting and varied program. Early English songs, 'Ossian's Ode' by Hopkinson, a solo cantata, by Mozart, arias by Bach, Rossini and Massenet, Respighi's 'Ballata' German Lieder and English songs made up the list. Intelligence and expressiveness were apparent throughout. Mr. Haugh's pleasing, natural quality of voice was particularly apt for the Schubert 'Nacht und Träume' and the other German songs. A tendency to force this quality militated against the best results in more dramatic works. F.

## Dorothy Eustis, Pianist (Debut)

Dorothy Eustis, a personable young pianist from Seattle, who has given many concerts on the Pacific Coast, brought fleet fingers and a sensitive touch to the program of her New York debut recital at Town Hall on the afternoon of April 10. After the opening Bach Partita in B Flat, which proved to be outside of her present musical comprehension, and three Brahms pieces, the essential style of which also eluded her, she began to reveal a previously unadumbrated musical endowment of marked promise in a tonally and poetically charming performance of Liszt's

'Waldestrauchen', a facile, though not brilliant, delivery of 'La Campanella' and an admirably limpid and rapid negotiation of the Chopin Etude in C Sharp Minor from Opus 10.

The full import of Chopin's Ballade in F was not convincingly grasped but the G-Flat Waltz was gracefully played, Debussy's 'What the West Wind Saw' was pictorially suggestive and Ravel's Toccata was exceedingly well encompassed. On the whole, the young pianist's playing, with all its ingratiating feminine refinement, commanded genuine interest by its rich promise for the future rather than its present achievement. The net impression left was that its immediate needs are an emotional deepening, more penetrating discernment and a radical broadening of style. C.

## Ellen Osborn, Soprano (Debut)

An unusually auspicious first appearance was made by Ellen Osborn, a young soprano from Hackensack, New Jersey, at her Town Hall recital on the evening of April 13. Endowed with a voice of wide range that would seem destined for the opera world, allied with temperament and exceptionally keen musical intelligence, with the added asset of a prepossessing appearance and an uncommonly effective stage manner, she held the interest of her audience throughout the program, and this despite frequently recurring roughnesses of tone and other vocal faults still to be eliminated.

The program in itself was a well chosen one. The opening Bach arias, 'Mein gläubiges Herz' and 'Bist du bei mir', and a group of songs by Schumann and Hugo Wolf were sung with an admirable feeling for essential style and traditional interpretation, Wolf's 'Morgenthau' and Schumann's 'Die Meerfee' being outstanding instances among the Lieder of finely controlled tone and mood projection, while some of the other songs were marred by too emphatic propulsion of

the syllables on the beats. A pronounced natural flair for operatic expression was evinced in the notably well sung 'Non mi dir' aria from Mozart's 'Don Giovanni' and Mimi's 'Addio' aria from 'La Bohème' added at the end.

French songs by Fauré, Georges and Ravel were sung with generally good style, but commendable as the singer's French and German diction both were, her English enunciation of George Fergusson's charming 'Winter Peace', Charles Kingsford's 'Wallpaper for a Little Girl's Bedroom' and other songs was practically unintelligible. All in all, however, this young soprano's present achievements inspire particularly pleasurable speculation for her future. C.

## Lavallee-Smith Choir

The Lavallee-Smith Choir of the Canadian Army Reserve, twenty-nine singers under the direction of Jean Charbonneau, appeared in Town Hall on the evening of April 11, singing settings of Latin religious texts and folksongs. The thirteen men appeared in uniform and the sixteen women in identical evening dress for the first half of the program, then they changed to folk costumes for the latter half. They were particularly successful in French-Canadian arias and in Deems Taylor's arrangement of 'My Johnnie Was a Shoemaker'. F.

## Delia Calapai, Pianist (Debut)

The possession of a fresh, wholesome talent of considerable promise was revealed by Delia Calapai, young Brooklyn pianist, at her first Town Hall recital on the afternoon of April 14. Her tone was at all times of notably good quality, while never big, and she had sensibly chosen a program that did not make too exacting technical demands, her equipment being quite adequate for the three Sonatas, Haydn's in G, Beethoven in E (Continued on page 18)

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MUSICAL AMERICA

## TWO OPERA GROUPS PRESENT 'BARBER'

**Philadelphia and La Scala  
Companies Produce Work  
in Different Styles**

PHILADELPHIA, April 20.—Local audiences had the opportunity of hearing and comparing two performances of



Mrs. Guy P. Gannett, President of the National Federation of Music Clubs, (Left) and Mrs. Walter A. Knerr, Publicity Chairman of the Federation and President of the Philadelphia La Scala Opera Company, (Right) Congratulate Hilda Regiani on Her Performance as Violetta in the La Scala Production of 'La Traviata'

'The Barber of Seville' within as many weeks, the famous Rossini classic being staged at the Academy of Music as the Philadelphia Opera Company's final offering of this season and by the Philadelphia LaScala Opera Company on March 30 and April 7 respectively.

Conducted by Sylvan Levin and sung in English (translation by George Mead and dialogue material by Mr. Levin), the Philadelphia Opera Company version made many departures from the traditional style of presentation in a zestful, colorful and laugh-provoking production—The work was treated more in the manner of a musical comedy or "song-play" than as an opera buffa. The familiar Overture was "conspicuous by its absence"; John Harvey's striking and somewhat fantastic sets, effective use of the "stage-within-a-stage" principle, commanded visual attention constantly; theatrical points were heightened by a variety of stage business, entrances from the orchestra pit, et cetera.

Howard Vanderburg's interpretation of the title role was well-developed vocally and histrionically. Margaret Spencer proved a vivacious Rosina and had the privilege, in the Lesson Scene, of introducing Mr. Levin's brilliant Variations on 'Listen to the Mocking Bird', vocalizing against an artfully-fabricated orchestral accompaniment.

John Hamill pleased as Count Almaviva; Hamilton Benz and Joseph Luts realized good comic characterizations as Dr. Bartolo and Don Basilio; other parts engaged Catherine Latta, Richard Springman and Charles Jones.

The Philadelphia LaScala Opera Company's show, conducted by Giuseppe Bamboschek, opened with the customary Overture and proceeded in accordance with custom. Authoritatively acted and sung, Carlo Morelli's Figaro represented a distinguished feat. As Rosina and Almaviva, Hilda Reggiani and Bruno Landi measured

up to their roles in all respects, the former earning plaudits with the Proch variations in the Lesson Scene. Nino Ruisi had a congenial assignment as Don Basilio and replacing the indisposed Pompilio Malatesta, Norman Roland was an excellent Dr.

violinist, and William Kincaid, flutist, took the stage as soloists on April 9 and 10, an all-French program being proffered under Mr. Ormandy's direction. The 'Marseillaise' was coupled with 'The Star Spangled Banner' in salute to Fighting France.

Mr. Lifschey's none-too-grateful assignment, the viola solo passages in Berlioz's pretentious 'Harold in Italy' Symphony, was skillfully fulfilled. Mr. Kincaid's expertness had a happier vehicle in Georges Hue's melodious Fantasia in G Minor, a good, and straightforward, "display piece."

Other works were Debussy's 'La Mer', with the conductor and orchestra achieving a richly toned and colorful interpretation; and the Overture and Allegro from Couperin's 'La Sultane' Suite, orchestrally "glorified" in Darius Milhaud's symphonic transcription.

A concert of "light" music with Sigmund Romberg conducting, drew an audience estimated at 5,000 to the Arena on April 9. There were works by Johann Strauss and other Viennese composers, and of course by Mr. Romberg, orchestral pieces, and songs and duets from his well-known operettas, sung by Marie Nash, soprano, and Gene Marvey, tenor. Grace Panvini, coloratura soprano, was also heard in the 'Bell Song' from 'Lakme' and other arias.

### Firkusny to Tour South America

Rudolf Firkusny, who includes little-known music of his native Czechoslovakia in his piano programs, left for South America on April 12, to play in the principal cities of Brazil, Uruguay and the Argentine.

Bartolo. Giorgiana Burdon and Francesco Curci completed the roll.

## ORMANDY LEADS GNATTALI WORK

**Estrella Is Soloist in New  
Concerto—Tribute Paid  
to Rachmaninoff**

PHILADELPHIA, April 20. — In memory of Sergei Rachmaninoff, his symphonic poem, 'The Isle of the Dead', was performed by Eugene Ormandy and the Philadelphia Orchestra at the concerts of April 2 and 3. The elegiac character and sombre hues of the music fitted the occasion. Preceding the musical tribute, musicians and audience stood in silent tribute and Mr. Ormandy eulogized Rachmaninoff as a great musician, artist and personality, speaking of his close associations with the Philadelphia Orchestra.

The concerts offered more-or-less familiar fare in Beethoven's Symphony in C, No. 1, highly satisfactory as to pace and style; and Ravel's 'Alborado del Gracioso', served with elan and disclosing fine solo-playing by bassoonist Sol Schoenbach.

There were also the initial Philadelphia presentations of the second piano Concerto of the contemporary Brazilian composer, Radames Gnattali, the solo part having a distinctive expositor in Arnaldo Estrella, the composer's fellow-national. Here for the first time, Mr. Estrella certified sound qualifications in the technique and esthetics of his craft and was enthusiastically greeted. As for the Concerto, it evidenced deft construction and scoring; a pleasurable, but not especially significant content, and whether by accident or design, a mode and idiom decidedly reminiscent of George Gershwin.

Leaders of their respective sections in the Orchestra, Samuel Lifschey,

# Philadelphia

By WILLIAM E. SMITH

## N. Y. PHILHARMONIC VISIT ENDS SERIES

**Walter Conducts Symphony—  
Ballet and Chamber  
Events Attract**

PHILADELPHIA, April 20.—A concert by the New York Philharmonic Symphony at the Academy of Music on April 6 brought Emma Feldman's All Star Concert Series to a close. Bruno Walter reaffirmed his sterling musicianship and artistic taste as conductor of Vaughan Williams's 'Fantasia on a Theme by Thomas Tallis'; Haydn's ingratiating Symphony in D (B. & H. No. 86), and Schubert's perennially-refreshing Symphony in C, No. 7. The Orchestra did a generally-excellent job although some of the playing in the Schubert seemed rather routine and spiritless to this listener.

Also under Miss Feldman's management, two programs by the Ballet Theatre at the Academy of Music on April 8 and 9 attracted capacity audiences. 'Bluebeard' again scored a great success and a reviewing of 'Pillar of Fire' attested to Antony Tudor's imaginative qualities as a choreographic composer. 'Swan Lake' and 'Petrouschka' were familiar. New were 'Gala Performance'—another example of Mr. Tudor's keen skill—and 'Helen of Troy', which, despite its color, movement and excellence of performance, struck as obvious and ineffective stuff.

Several recent chamber-music concerts contributed to the pleasure of audiences here. Observing its seventeenth season, the Philadelphia Chamber String Simfonieta under its founder-conductor, Fabien Sevitzyk,

(Continued on page 20)

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## Dewey Speaks Out for Opera

THOSE who cling to the belief that our government must be induced to stand behind music in America, as other governments have stood behind music in most of Europe in happier years, will be greatly heartened by Governor Dewey's signing of the bill passed by the New York state legislature to free the Metropolitan Opera House from real estate taxation in New York City. But even more encouraging than this official act was the governor's comment there-on, in which he said that "a matter which is so vital to the culture of the state, the nation and the world transcends home rule". The Moffat Bill, by which the legislature provided for the remission of what is estimated to amount to about \$100,000 a year in taxes on the Metropolitan property, was declared by the Governor to be "no ordinary tax exemption bill".

Therein would seem to be a new construction, a freshly considered attitude, and possibly an important precedent in the relation of our governmental administration to the public performance of music. What so often blocked and baffled advocates of government support for music in other years was the insistence of legislators and executive officers that no special concessions could be made for such purely "cultural" reasons as Governor Dewey has found separates the Moffat bill from "ordinary" bills of the kind.

It is something to have the chief executive of a great state pause to point out what the New York operative institution means to the people not only of New York but of the nation and the world. It is again something to have so important an administrative officer take note of the increased opportunities that this institution now provides our American artists. Most of all, it is something to find that, with the growth of music appreciation throughout the country, our citizens finally are electing public officials whose consciousness of music corresponds with that of our more enlightened

voters, and that some, like Governor Dewey, will not hesitate to let that consciousness play its rightful part in dealing with measures that may further or handicap the advance of music as a cultural force and a public need.

## Class Politics in Music

OF all other countries, England (or Britain) has had musical problems most like ours in America. Both countries have outgrown the old idea that they were not basically as musical as Italy, Germany, France and even Russia. But they have remained self-conscious and subject to all manner of self-promotion or self-deception in the matter of recognition for their composers. Each may think that the other has done rather the better of the two in this regard. At any rate, each has had its propagandists and the arguments on our side of the Atlantic have been much like those discoverable in various publications in the same language over the way.

Now the war seems to have whittled into a new sharpness for our British cousins an issue that has been rather dully present in our own musical life. This is the matter of class politics in music. For some years past we have had feeble echoes of the Russian notion that music must represent the proletariat, but it has not bothered our more representative composers. Our audiences in general have been much more interested in the music of the Russian Shostakovich as music than they have been in its political or proletarian aspects. Ideologies have plagued us little in the concert halls and not at all in the opera houses.

But since Russia was brought into the war, all sorts of pattings on the back have been in order where no pats were forthcoming before. This has been true in the art world as well as in the sterner spheres of the war effort. Acknowledgment and admiration of Russia's heroic resistance to Nazi aggression has been so universal among us as to allay or sidetrack our many and deep-seated objections and antipathies to many social and governmental theories and procedures of the Soviets. Our communist sympathizers have made the most of this in the theatres and the picture houses, applauding everything Russian and usually nothing that was of equal consequence but merely British.

The unfairness of this is not at issue here. What we are coming to is that a British composer, Alan Bush, has written in *The Author* about the need of British composers expressing "the immediate needs of the people, composing about the people and for the people" and "setting forth in a musical framework the social consciousness of their contemporary world." There is much more that approximates the Russian idea but which in England would be something of class representation more than of governmental theory or ideological support. "Feste" replies in the *London Music Times*. Setting politics to music is, he says, a ticklish proposition. And if music is to really express the sort of thing championed by Bush it is very important that it be clearly marked by a date. For instance, was it composed *before or after Russia entered this war!*

**N**OBLE and manly Music invigorates the spirit, strengthens man and incites him to great and worthy deeds.

—Homer

## Personalities



Official U. S. Navy Photo

Gladys Swarouth Maps a Plan of Action with Major Ruth Cheney Streeter, of the United States Marine Corps Women's Reserve. The Mezzo-Soprano, Whose Husband, Frank Chapman, Is a Captain in the Marine Corps, Will Aid in the Recruiting Program for the Women's Reserve with Radio and Concert Appearances

**Thibault**—A special concert for the men who participated in the Dieppe raid will be presented by Conrad Thibault on April 30. He will fly to Toronto, Canada, where they are stationed, for the event.

**Heidt**—The first volunteer artist from the concert field to go overseas for the USO camp shows was Winifred Heidt, who recently returned from a two-month entertainment tour of the Panama bases. Miss Heidt appeared as guest artist with a camp variety unit.

**Trapp**—Lectures on the problems of family life and child upbringing by the Baroness Maria Augusta von Trapp, mother and principal contralto of the Trapp Family Singers, have proved so popular that the Baroness plans to make a limited lecture tour next season, preceding and following the regular cross-country concert tour of her group.

**Menuhin**—Welcomed as the first foreign artist to appear in Britain in four years, Yehudi Menuhin's recent concerts there for war relief organizations netted about \$100,000. The violinist received the Gold Cross of Lorraine after a recital for the Fighting French, attended by General de Gaulle. At the end of his trip he was presented with a silver tray engraved with a list of the concerts he gave.

**Szigeti**—The New York office of the British Broadcasting Corporation is recording Joseph Szigeti's Mozart Sonata series which is being broadcast in April in this country. The records are sent to England by clipper for use on the 'For the Forces' programs. Andor Foldes is the assisting pianist in the series.

**Shostakovich**—Commander John S. Young, United States naval attaché at the American Embassy in Moscow presented a set of phonograph records of Dmitri Shostakovich's Symphony No. 7 to the composer on April 17. The records were made by Arturo Toscanini and the NBC Symphony. Commander Young also promised Shostakovich recordings of his Symphony No. 5 by Mr. Toscanini and Leopold Stokowski.



## FEDERATION PLANS RADIO FESTIVAL

### Music Clubs to Broadcast During Music Week Re- placing Biennial

With world premieres of four prize-winning works, appearances of twelve federated groups and five programs presented by Young Artist winners, the National Federation of Music Clubs will be featured on more than twenty radio programs on major networks during National Music Week, May 2 to 8.

This national radio program, under the title, "Festival of the Air," will replace the customary Biennial American Music Festival of the Federation, abandoned this year in response to the request of the director of defense transportation that organizations forego large meetings to conserve travel facilities for the troops.

The program will be initiated Sunday, May 2, with brief addresses by the National President, Mrs. Guy Patterson Gannett, on the National, Columbia, Blue and Mutual networks.

#### Four Premieres Listed

Highlights of the week will be the four world premieres. One will be the presentation of a prize-winning patriotic song selected from a total of 2,000 entries by Leopold Stokowski, Lawrence Tibbett, Major Howard Bronson, Music Officer, Special Service Division of the War Department, and Ernest La Prade, in a joint contest conducted by the Federation and the National Broadcasting Company. This is tentatively scheduled for May 2.

Three premieres are scheduled for May 4. At 3:45 p.m., the prize-winning chamber music composition, Suite for Clarinet and Strings by Emerson Meyers, will be heard on the Blue network. At 10:15 p.m. EWT, a chorus from the First District of the Maryland Federation of Music Clubs, under the baton of Dr. John Warren Erb, National Choral Chairman of the Federation, will present Franz Bornestein's 'Joy', a musical setting to the words of Walt Whitman's 'Mystic Trumpeter' which was one of two prize-winning compositions in a National Choral Contest of the Federation. At 11:30 the Columbia network will offer the other prize-winning choral work, 'Johnny Appleseed', to Vachel Lindsay lyrics, composed by Eunice Lea Kettering. The Schola Cantorum, Hugh Ross conductor, will present this work with the CBS Orchestra.

#### Artist Winners To Be Heard

Carroll Glenn, violinist, 1941 Young Artist and Schubert Memorial Award winner, will be heard in a special broadcast from Detroit at 5:15, May 3. On May 7, the four young artists who will the preceding day have won the Federation's \$1,000 awards in piano, violin and voice classifications, will be heard as soloists on the networks: the pianist at 3:30 on Columbia; the woman vocalist at 6:45 on NBC, the violinist at 9:15 on Mutual, and the male vocalist at 11:15 on the Blue. The latter two broadcasts will also include choral numbers by a Victory Chorus of 300 voices under the baton of Dr. Erb.

An early broadcast on May 2 will originate in Portland, Me., home city of the national president, at 9:30 a.m.

## What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1923



Maria Ivogün as Mistress Ford in the Wagnerian Festival Opera Production of 'Merry Wives of Windsor'

#### If Then, How Now?

*Bedlam: Cradle of Modern Music—Turmoil the Keynote of Music of Contemporaries—Jazz Writers Called Modern Musical Troubadours—(Heading for an Article by Ivan Narodny.)*

1923

#### A Sigh of Relief

A rumor that the Boston Symphony intended to discontinue its visits to New York has been set at rest. Admirable work has been accomplished by the organization this season, and Mr. Monteux has brought some interesting music to New York.

1923



Bronislaw Huberman, Sailing on the Paris, Takes Advantage of a Snow Drift on Deck

#### It Was Settled

*By reason of the demands of the union, of which the players in the Orchestra are members, the Chicago Symphony finds itself in a perilous state, and today the situation is apparently hopeless.*

1923

#### The Opening Round

*FIVE STATIONS TO PAY LICENSE FOR BROADCASTING OF COPYRIGHT MUSIC. American Society of Composers, Authors and Publishers Claims Payment of Royalties—Big Profits Accrue from Use of Radio, Director Says (Headline).*

1923

#### A Proper Regard for the Budget

*Richard Strauss is said to have withdrawn his new ballet, 'Whipped Cream', from the Vienna State Opera of which he is director. Reason for the sacrifice: it would have cost 2,000,000 kronen to stage.*

1923



Maria Jeritz, in Buffalo on Her First American Concert Tour

#### Long Overdue

So an American audience has finally decided to express its disapproval of certain music by hissing it. This happened at Carnegie Hall the other day when Leopold Stokowski and the Philadelphia Orchestra gave Arnold Schoenberg's 'Kammersymphonie'. (From "Mephisto's Musings.")

1923

and will be given by the Polyphonic Society, Alfred Brinkler conductor, with Mrs. Gannett giving a brief message to the Federation. Mrs. Gannett will speak during the broadcast by Vera Brodsky, pianist, on Columbia at 11:05 a.m.; on "Stars from the Blue," broadcast by the Blue network at 12:30 p.m. and at 3:30 p.m. on Mutual in a program broadcast from Columbus, O., and presented by a choir of 100 voices, representative of All Faiths, conducted by Dr. Ellis Snyder, Chairman of Church Music for the Federation.

Other of the week's events will be a broadcast by the San Francisco Municipal Chorus, Dr. Hans Leschke conductor, 8:15 a.m., May 2 on NBC; the St. Dunstan's Boys Choir of Providence, 11:15 p.m., May 3 on the Blue; the Florentine Opera Chorus, John Anello, conductor, 6:00 p.m., May 4 on NBC; the Junior Symphony of Portland, Ore., Jacques Gerskovitch, conductor, 3:15 p.m., May 5 on Mutual; the Jefferson County Chorus of 400 school children, 6:30 p.m., May 5 on NBC; the Los Angeles City College Chorus, Ralph Peterson, conductor, 12:15 p.m., on the Blue; and the Drake Civic Symphony of Drake University, Des Moines, 4:30 p.m., May 6 on Mutual.

The Festival climax will be a Latin-American concert by the Navy Band Orchestra to be broadcast at 5:00 p.m., May 8, on the Columbia network, from Washington, D. C. All broadcast times mentioned are Eastern War Time.

## FEDERATION CONTEST NAMES JURY OF NINE

### Musicians and Managers to Make Awards in Federation Young Artist Auditions

Nine musicians have been named judges for the semi-finals of the Young Artists Awards of the National Federation of Music Clubs. They were Bruno Walter, Efreim Kurtz, Erich Leinsdorf, George Chavchavadze, Robert Casadesu, Adolf Busch, Bronislaw Huberman, Paul Althouse and Elizabeth Schumann. Three concert managers will be added to the jury at the final auditions on May 6 when competitors are narrowed down to a potential eight. They are Lawrence Evans, Charles L. Wagner and A. H. Morton.

The winners will be presented as soloists at a Victory Concert in the Waldorf-Astoria Hotel on May 7. Sigmund Spaeth, president of the National Association of American Composers and Conductors, will be master of ceremonies, and James Melton soloist with a chorus of 300 conducted by Dr. John Warren Erb.

Presentation of the \$1,000 checks to the winners will be made by Dr. Walter Damrosch, Mrs. Lytle Hull, president of The New Opera Company, and Edward Johnson, general manager of the Metropolitan Opera Company. The outstanding instrumentalist will receive in addition the Schubert Memorial Award entitling him to two

appearances each as soloist with the Philadelphia and Boston Symphony Orchestras.

## WIN MUSIC CLUB PRIZE

### Student Composition Contest Awards Earned by Four

Lauris Steere, former pupil of Ernst Krenek and Bernard Goldstein, student at Boston University College of Music, are co-winners in the first Student Composition Contests ever held by the National Federation of Music Clubs.

Miss Steere won the first classification with a composition for piano and viola, entitled 'Fantasie for Viola', and Mr. Goldstein the second classification with Three Fugues for String Trio. The two winners will receive awards of \$50 each, and if arrangements can be made their winning compositions will be presented on Student Day at the next Biennial Convention of the Federation in 1945.

Second prizes of \$25 each were won by Leo Kraft of Laurelton, N. Y., for a Sonatina for Violin and Piano, and by Philip N. Treggor, East Hartford, Conn., for an Allegro non Troppo for two violins and cello.

The contest was under the auspices of the Student Division of the Federation of which H. Merrills Lewis of the music faculty of the Woman's College of Furman University, Greenville, S. C., is the head. The judges were Bernard Wagenaar, Wallingford Reigger and Henry Cowell.

## New York Concerts

(Continued from page 14)

Minor, Op. 90, and Schubert's in A, Op. 120, and the pieces by Chopin, Debussy and Schoenberg listed.

Musical sensitiveness, a considerable variety of dynamics within a limited range and delicious nuance characterized all her playing, but there was little differentiation of style, the framework was adjusted to a studio rather than a concert hall, and there was not sufficient thrust and fire to drive her tasteful intentions home with convincing emphasis. Of the two Chopin nocturnes played that in B, Op. 32, No. 1, was better understood than the one in C Minor, while the Scherzo in B Minor was technically dexterous and tonally ingratiating. C.

### Janet Bush, Mezzo-Soprano

Arpad Sandor, accompanist. Town Hall April 4, afternoon:

Recitative and Aria from 'Dido and Aeneas' ..... Henry Purcell  
Too Late for Redress Dr. Arne (1710-1780)  
(Arranged by Trude Rittman)  
Aria of Cleopatra, 'V'a dorò pupille'  
Handel  
'Die Ehre Gottes in de Natur'; 'Bitten';  
'Die Liebe des Nächsten' 'Busslied'  
Beethoven  
Seven Gypsy Songs ..... Dvorák  
'Die Allmacht' ..... Schubert  
'Auf dem See' ..... Brahms  
'Alle Dinge Haben Sprache' Erich Wolff  
'Valse de Chopin' ..... Marx  
'Little Star'; 'A Humoreske'; 'Silently  
Floats a Spirit'; Parasha's Reverie  
and Dance ..... Mussorgsky

This was announced as a "request" program and the event was Miss Bush's second recital appearance of the season in these surroundings. The succession of the songs and airs was interesting and they were of musical value throughout. The four from the seven of Beethoven's so-called "Geller Lieder" (the texts being by the poet of that name) made a particularly solid and appealing group.

Miss Bush began a little unsteadily,

with the result that the second half of the program was more representative of her best singing than the first. Though hers is a full voice, the Beethoven "Busslied" calls for a more heroic organ. As she progressed with the recital, her production became more generally praiseworthy and her interpretations were tasteful and sincere. The group of Lieder by Schubert, Brahms, Erich Wolff and Marx were particularly admirable in style, tone and phrasing. Mr. Sandor played his customary good accompaniments. O.

### Robert Kitain, Violinist

At his second Carnegie Hall recital of this season on the late afternoon of April 4, Robert Kitain, Russian violinist, gave what was assumed to be the first performance in this country of a Sonata, Op. 1, No. 5, by the Seventeenth Century Evaristo Felice dall'Abaco, as arranged by Anatole Alexandroff. There were four movements of music of the characteristic Italian charm of the composer's period, all deftly played within an appropriate tonal framework.

The Bach Chaconne for violin alone received a well-considered reading, which would have been enhanced, however, by a greater breadth of style and richer texture. The three movements listed of the Lalo 'Symphonie Espagnole' evoked a vital and sensitive response on the part of the recitalist and he invested them with imaginative warmth and a wide variety of coloring. After an effective performance of 'La fontaine d'Arethuse' by Szymanowski that composer's transcription of Paganini's Caprice No. 20 was played with noteworthy technical skill and much élan. Wieniawski's Scherzo-Tarantella was given with dash and fire at the end, after 'La fille aux cheveux de lin' by Debussy-Hartmann and first performances of an 'Offertory Anthem' and 'Good Maw'nin', Br'er Mose' by Georgia Gossler. Valentin Pavlovsky was the capable accompanist. C.

### Pro Arte String Quartet

The Pro Arte Quartet, formerly of Belgium, now affiliated with the University of Wisconsin, gave a concert in the Town Hall on the evening of April 4 for the benefit of Belgians in Britain. The program was Brahms's Quartet in C Minor, Quartet, Op. 49 by Shostakovich, and Beethoven's famous Quartet in C Minor. There is a dearth today of great string quartet playing, great in the sense that the Flonzaley and the later London quartet performances were great. Judging from this sample of the Pro-Arte ensemble work, it seems clear that this group is among the best quartets currently before the public. Their intelligence in matters of phrasing, expression and general interpretation is of the highest. There is no question of perfect team-work or unanimity of purpose and ideas. The tone is pleasantly produced and well blended. There may be some lack of fire at times, or of full emotional reaction to the music, but the Pro Arte players make up for it in finesse and technical elegance. The members of the quartet are Antonio Brosa and Laurent Halleaux, violins; Germain Prevost, viola, and George Sopkin, 'cello. R.

### Samuel Dushkin, Violinist

Samuel Dushkin, violinist, was heard in the last of a series of recitals, intended as a survey of violin literature, on the evening of April 7 in the Town Hall. The program included Beethoven's 'Kreutzer' Sonata; two Paganini Caprices, set as duets by Erich Itor Kahn, Mr. Dushkin's accompanist; a Tartini Sonata and the first performance of Bohuslav Martinu's Suite Concertante which the composer wrote for Mr. Dushkin. As before, Mr. Dushkin was intent upon evoking his rather individual concep-

tions of the inner content and significance of the music in hand at the expense of such surface refinements as purity of tone, clean bowing and perfect intonation. There is nothing cosmetic about his playing at any time. The Martinu Suite, in four movements, is a skillful, well developed composition which should have further hearings before any valuation is put upon it. A large audience heard the performance with evident interest. E.

### Jan Peerce, Tenor

The Town Hall Endowment series was brought to a close on the evening of April 14 with a song recital by Jan Peerce, Metropolitan Opera tenor, who offered a representative program of



Jan Peerce

songs in French, Italian, German and English, and the aria, 'Fra poca a me ricovero' from 'Lucia'. That Mr. Peerce is essentially an operatic singer was at all times apparent in this recital. But that is not to say that he exhibited any lack of sympathy for standard vocal material. He invested much of it with an unusual amount of dramatic and emotional intensity, as in Brahms's 'Die Mainacht' and 'O liebliche Wangen', for instance, but it was a welcome change from the dry and altogether too cerebral approach of most "professional" Lieder singers. He was in good voice throughout, and one of his most valuable assets, his clear diction, was constantly in evidence. The audience missed scarcely a word, especially in the English and the German songs. Warren Bass was an able accompanist. E.

### Carlo Corelli, Tenor (Debut)

A lyric tenor of pleasing quality, produced in the traditional Italian operatic tenor manner, was disclosed by Canadian-born Carlo Corelli in his first New York appearance in the Town Hall on the evening of April 12. Arpad Sandor was his accompanist. His program, most of which was in Italian, included songs by Peri and Pergolesi, arias from several operas including 'Don Giovanni', and 'La Boheme', songs by Respighi, Sibelius, Buzzi-Pecia and others, and songs by Arne and Purcell in English. Mr. Corelli's conception of much of the music was elementary in style, and there were several tricks of pseudo-emotional expression which detracted considerably from the artistic quality of his performance. A more restrained and sensitive approach to his material would make an important improvement in the work of this promising young artist. R.

### Nota Camberos, Soprano (Debut)

A group of her native Greek songs was the special feature of the debut recital of Miss Camberos, in Carnegie Chamber Music Hall on the evening of April 12. Two were compositions by Petrides, others arrangements of folk songs. The singer gave them with warmth and style, delicacy and

humor. Seventeenth and Eighteenth Century Italian songs, three Italian opera arias and French and English selections completed the program. Miss Camberos displayed a voice which has clearness and quality in the middle range, but tends to roughness in the upper tones. Although her diction was not too good, intelligence and temperament served her well in the main. Martin Rich accompanied. F.

### Robert Goldsand, Pianist

Mr. Goldsand gave the fifth and sixth of his Beethoven Sonata recitals in Carnegie Chamber Music Hall on the evenings of April 7 and 14. On the first list were the sonatas in A Major, Op. 2, No. 2; E Flat Major, Op. 31, No. 3; F Sharp Major, Op. 78; C Minor, Op. 10, No. 3, and A Major, Op. 101. On the second program were the C Major, Op. 2, No. 3; the D Minor, Op. 31, No. 2, and the E Flat, Op. 27. F.

### Cornell Chorus and Thelma Emile, Pianist, in Joint Concert

The Cornell Chorus, conducted by John M. Kuypers, gave a generally praiseworthy concert in the Town Hall on the afternoon of April 4 in which some truly superior a cappella singing was heard and a worthy show at the keyboard was made by Thelma Emile, a sophomore at Cornell. The vocal part of the proceedings included groups of old English songs and a variety of works by Roy Harris, Tchaikovsky, Vaughan-Williams and others. Miss Emile played Franck's Prelude, Chorale and Fugue, arrangements of excerpts from classic operas, Debussy's 'Reflets dans l'eau', and a Chopin group. R.

### Marian Anderson, Contralto

Miss Anderson's appearance in the Metropolitan Opera on the evening of April 11 was her first in that house, and her third in New York this season. In excellent voice, she sang Handel and Bach airs, Lieder a Donizetti aria, Spanish songs and Spirituals to the entire delight of a capacity audience. Franz Rupp accompanied. F.

### Fourth Museum 'Serenade'

The Collegiate Chorale, under its hardworking young conductor, Robert Shaw, took top honors, as it is wont to do whenever it appears these days, in the fourth of the series of 'Serenades' presented at the Museum of Modern Art under the auspices of the museum on April 13. They "stopped the show" with first performances of Paul Hindemith's Six Chansons (text by Rainer Maria Rilke) and Aaron Copland's 'Lark' (words by Genevieve Taggard), and the first New York representation of Darius Milhaud's 'The Two Cities' (poems by Paul Claudel), and they had to give three encores. Other participants were René Le Roy, flute, and Yvonne de Casa Fuerte, violin, who played Virgil Thomson's Serenade for flute and violin, and the Primrose String Quartet who gave the premiere performance of Marcelle de Manziarly's String Quartet. Frank Brief, viola, joined Mr. Le Roy and Miss Casa Fuerte in a Trio for flute, violin and viola by

(Continued on page 24)

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## ARRAU IS SOLOIST IN SCHUMANN WORK

**Lange and Kurtz Conduct—  
Piatigorsky and Members  
Assist Orchestra**

CHICAGO, April 20.—The Chicago Symphony, Hans Lange, conductor, nearing the end of its current season, gave its last Tuesday afternoon concert in Orchestra Hall on April 13. Claudio Arrau, pianist, the final soloist to appear with the orchestra, played the Schumann A Minor Concerto at the Thursday-Friday subscription concerts, April 15 and 16.

Already plans are under way for next season. Edward L. Ryerson, president of the orchestral Association, announced at a luncheon given on April 2, that ten per cent of the required \$50,000, sustaining fund needed for next season, had already been received. With this generous start, little difficulty was anticipated in realizing the remaining \$40,000.

Efrem Kurtz, formerly musical director of the Ballet Russe de Monte Carlo, was guest conductor of the Chicago Symphony on the Thursday evening, Friday afternoon concerts, April 8 and 9, with Gregor Piatigorsky, 'cellist, the soloist.

Overture to 'Oberon'.....Weber  
Four Excerpts from the Ballet, 'Romeo and Juliet' Op. 64.....Prokofieff  
Concerto for 'cello, D, Op. 101.....Haydn  
Symphony No. 6 ('Pathetique), B Minor, Op. 74.....Tchaikovsky

Mr. Kurtz' conducting was intensely musical and his command of the orchestra, almost belied his debut as guest conductor with it. He seemed able to extract just the right nuance and proper balance usually only obtainable after a conductor has worked with his orchestra for some time.

### Excerpts from Prokofieff Ballet

This was especially apparent in the four excerpts from Prokofieff's ballet, 'Romeo and Juliet', which had well defined clarity and sparkling brilliance. The Tchaikovsky 'Pathetique' Symphony had a majestic sweep of transcendent proportions. Force, tempered by restrained emotionalism, gave character and scope to its interpretation.

Mr. Piatigorsky gave an illuminating interpretation of the Haydn concerto, beautiful playing of serene and contemplative mood. He was repeatedly called back to the stage at its finish, playing a Bach Prelude in C before the audience would let him go. The concert began with a glistening performance of Weber's 'Oberon' overture.

The final Tuesday afternoon concert on April 13 did not have any listed soloists, but there were several fine solo parts played by various members of the orchestra during the program.

Suite No. 2, B Minor, for Strings and Flute.....Bach  
Symphony No. 1, C, Op. 21.....Beethoven  
Trio for Piano, iolin and 'cello,  
A Minor, Op. 50.....Tchaikovsky  
(Transcribed for Modern Orchestra by Frederick Stock)

The warmth and color which the flutist, Ernest Liegl, gave to the Bach Suite for Strings and Flute, in both his orchestral and solo work, was especially effective.

### Tribute to Stock

The Tchaikovsky Trio for piano, violin and 'cello (with Jane Anderson at the piano) had been transcribed for modern orchestra by the late Frederick Stock and dedicated to the memory of his friend, Ossip Gabrilowitsch. Dr. Stock's musicianship was so much a part of this transcription, it seemed a fitting tribute that Mr. Lange should choose it as the final number of the last Tuesday concert

## Chicago

By CHARLES QUINT

of the season which Dr. Stock began with such enthusiasm.

With John Weicher, concertmaster, Edmund Kurtz, first 'cellist, and Miss Anderson, pianist, setting the highest possible standard for stellar performance, Mr. Lange directed the orchestra with an inspiring force and devotion scarcely to be improved upon. The Beethoven Symphony No. 1 had its own special radiance, with Mr. Lange the contributing factor in large measure to the beauty and spiritual quality of its interpretation.

### Van Vactor Work Heard

Mr. Arrau did not strike fire in his playing of the Schumann piano concerto until the last movement when he appeared with the orchestra on April 15. The first two movements were acceptable but not outstanding and it was not until the bravura passages in the last movement that he unleashed the full power of his technical and interpretative facilities.

'Music for the Marines'....Van Vactor  
(First performance in Chicago)  
(The Composer conducting)  
Concerto for Piano, A Minor, Op. 54  
Symphony No. 2, E Minor, Op. 27  
Schumann  
Rachmaninoff  
(In Memory of Sergei Rachmaninoff)

The orchestra, under Mr. Lange's direction, gave superb support and balance to Mr. Arrau's performance. David Van Vactor, flutist, of the

orchestra, conducted his own composition, 'Music for the Marines', at its first performance in Chicago. The composition, commissioned by and dedicated to Col. Chester L. Fordney, will not contribute noticeably to the history of the marines. It sounded too vague and sketchy at first hearing to attract more than casual interest, although Mr. Van Vactor labored mightily with the orchestra to extract the fullest measure of meaning from his composition.

As a tribute to the late Sergei Rachmaninoff, Mr. Lange gave a profoundly moving interpretation of his Symphony No. 2. The orchestra was at its best and Mr. Lange dealt with it almost as a solo instrument in giving forth his deeply moving interpretative thoughts.

At the Young People's concert by the orchestra, the astonishing success of ten-year old Jane Kovach, pianist, who played the Mendelssohn-Bartholdy Concerto No. 1 in G Minor, on April 7, deserves special mention. Miss Kovach is a pupil of Dorothy Crost of the Chicago Musical College and her perception and interpretive capabilities seem more adult than precocious. She will repeat the concerto at the Young People's Concert on April 21.

The concert on April 7 was a demonstration of percussion instruments.

## ANDERSON GIVES SECOND RECITAL

**Vronsky and Babin Appear—  
Serkin Ends Musical  
Arts Piano Series**

CHICAGO, April 20.—Marian Anderson, contralto, drew a crowded house at the Civic Opera House when she gave her second recital of the season on April 4. In splendid voice, Miss Anderson exercised her usual potent spell over an all-admiring audience that repeatedly recalled the singer and additional encores at the end of her program.

Thaddeus Kosuch, pianist, gave a recital in Kimball Hall on April 6. His playing of compositions by contemporary composers was especially noteworthy.

Sybil Shearer, dancer, assisted by Jeanne Panot at the piano, gave a recital in the Goodman Theatre on April 9.

Vitya Vronsky and Victor Babin, pianists, gave a recital of two-piano music in Orchestra Hall on April 11. Beautiful playing of a Mozart Sonata, a Rachmaninoff Suite and a Bach Sonata, somewhat counteracted the ill effects of an unbalanced program.

On April 14, Rudolph Reuter, pianist, gave his annual recital, in Fullerton Hall of the Art Institute. On the same evening, Jan Tomasow, violinist, played in Kimball Hall. Harry Sukman was his accompanist.

Rudolf Serkin, pianist, concluded the current season of the Musical Arts Piano Series, presented by the Adult Education Council, in Orchestra Hall, on March 16. His playing was notable for sensitive, intuitive musicianship and remarkable technical skill.

The list of pianists to appear next season in this same series (the eighth) include: Robert Casadesus on Nov. 2; Vronsky and Babin on Dec. 7; Carol Silver on Jan. 4; Josef Hofmann on Feb. 1; John Kirkpatrick on March 7, and Guiomar Novaes on March 21.

Other recital events in March included a joint concert by Giovanni Polifronio, violinist, and Santa

Grands, soprano, in Kimball Hall on March 14. The following day the Omicron Gamma chapter of Sigma Iota Epsilon presented Jeanne Madden, coloratura soprano, in the same hall. Witold Malcuzyński, pianist, made his Chicago debut at the Civic Theatre on March 21. That afternoon Guillermo La Blanca and Consuelo Garcia gave a Spanish and Gypsy dance program accompanied by Einar Kranz. Alice Baran, pianist, was heard on March 23 and on March 26 Katherine Haig, 'cellist, accompanied by Edna Niemi, played in Kimball Hall. Robert Harris, young Negro pianist, made his Chicago debut there on March 28. Sadowski and Frontowna, Polish dancers, appeared in the Civic Theatre that same evening. Maxim Olefsky was the accompanist.

Edith Mason Ragland appeared in a double role on March 29, as hostess and soprano in a joint recital with Ennio Bolognini, 'cellist, at her home. The occasion was the first of a series to benefit the Woman's Symphony.

### PIANO AND VOCAL ENSEMBLES HEARD

**Catholic Educators Give Annual  
Music Festival—Philharmonic  
Quartet Appears**

CHICAGO, April 20.—The Chicago Piano Symphony, Antoinette Rich, director, gave a concert in Orchestra Hall on March 15. An unusual program performed by an unusual ensemble, was divertingly and interestingly played. Irene Eckert, 15-year-old pianist, was the soloist.

The Catholic Music Educators' association presented its fourth annual music festival at Orchestra Hall on April 4. Participating were 700 boys and girls from forty Catholic high schools, including a girls' chorus of 200 voices, a symphonic band of 100 pieces and a symphony orchestra of 100 pieces. The band was under the direction of Capt. Albert Gish of

Austin High School, the orchestra under the direction of Merle J. Isaacs of Marshall High School. Leroy Wetzel directed the choruses. The entire festival was under the supervision of Sister Mary Estell of St. Scholastica, Sister Marie Therese of Providence, and Brother Justin Oliver of St. Mel High School. The president of the association is Sister Mary Jerelian of Immaculata High School.

### Russian Trio Ends Series

The Russian Trio, composed of Nina Mesirov-Minchin, pianist; Michael Wilkomirski, violinist, and Ennio Bolognini, 'cellist, gave its final Tuesday morning concert in the Arts Club, on April 6. The program included works by Brahms and Mendelssohn.

On the same morning the Phil-

(Continued on page 32)

**YEHUDI MENUHIN**

**HELEN TRAUBEL**

**NINO MARTINI**

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## SLAVENSKA PLANS CONCERT TOUR

**Ballerina, Formerly of Ballet Russe, to Appear with Her Ensemble in 1944 — Repertoire for Concert and Symphony Programs Devised by Dancer and Her Partner**

MIA SLAVENSKA, a member of the Ballet Russe de Monte Carlo from 1938 to 1941, and widely known in Europe as a concert as well as a ballet soloist, will undertake her first American transcontinental concert tour with her own company under the management of Columbia Concerts in January, February and March, 1944. The tour will open in New York in early January and will take her to the principal cities on the Pacific Coast. In late March she has been engaged for the Artists' Course of the Institute of Arts and Sciences in Brooklyn. Twelve appearances in Canada, three of which will be in Montreal and three in Toronto, are included. Many colleges and universities, whose stage facilities are not adequate to accommodate one of the larger ballet companies, will present Miss Slavenska and her ensemble. The Pacific Coast engagements in February will include Seattle, Portland, San Francisco and Los Angeles.

Miss Slavenska's programs, planned both for piano accompaniment and with symphony orchestra, are to be built "like a sentence", with regard for unity and contrast. She calls each section a suite, and plans to use music as an entity in conjunction with the dances, for which she or her partner, David Thimar, are composing choreography.

Included on the concert program

will be a work danced to five Chopin pieces, called 'Suite in Black', with black costumes, or 'Suite Classique' with purple costumes. To music by Debussy, a 'Suite in Pastel' will include a Menuet, the dance of two figures on a Viennese porcelain music box; a languorous solo to 'La plus que lent'; 'Cortege', danced by Mr. Thimar; a solo for Miss Slavenska to the First Arabesque, depicting a debutante making ready for her first ball; and either the 'Danse Sacrée' and 'Danse Profane' or 'Clair de lune' for the closing number. Mr. Thimar will do the choreography for a 'New World' suite, to contemporary music



Mia Slavenska in Her Swan Dance Entitled 'Trilogy'

not yet announced. As a concluding work, Yugoslavian folk dances will be made into a 'Balkan Suite', the final number an authentic wedding dance in which the costumes will be century-old ones, covered with gold embroidery. Various works for solo and duet will be placed between these larger works. One of these is 'Perpetual Motion', to Rimsky-Korsakoff's 'Flight of the Bumblebee', in which Miss Slavenska will perform seventy-four fouettes, forty-two on one side, thirty-two on the other, in one spot.

For the program with orchestra, the ballerina has devised a work for the Chopin Concerto in E Minor, called 'Trilogy' and adapted from the Swan Dance in the film, 'Ballerina', in which she starred. Another ballet is to be the drama of Salome, set to the Glazounoff 'Poeme Symphonique on Salome', a work seldom heard. An interesting fact about Miss Slavenska's program is that only one "tutu", the traditional ballet costume, will be used, and that in the swan dance. Many of the costumes will be designed by the ballerina herself. F. Q. E.

## Philadelphia

(Continued from page 15)

performed advantageously at the Bellevue-Stratford on April 11. Maria Koussevitzky, soprano soloist, offered songs by Peri, Lully and the American composer, Mary Howe. Instrumental works were a Sinfonia Concertante by Boccherini, honoring the 200th anniversary of the composer's birth; Bach's Brandenburg Concerto No. 3; Arensky's Variations on a Theme of Tchaikovsky, and Bloch's Concerto Grosso with Joseph Levine, pianist, an able assisting artist. On the same date the Curtis String Quartet at the Franklin Institute supplied felicitous readings of Haydn's Quartet in G, Op. 77, No. 1, and Schumann's Quintet in E-flat, the piano passages sensitively articulated by Edith Evans Braun. Charles Jaffe's transcription of the Polka from Shostakovich's 'Golden Age' was an encore.

A "Program of Modern Chamber Music", auspices of the Philadelphia Conservatory of Music, at Ethical Society Auditorium on April 7 proved

unusually interesting with first performances of Paul Nordoff's Trio for flute, viola and harp, played by Harold Bennett, Trude Gundert and Edna Phillips; Vincent Persichetti's Trio for violin, cello and piano, interpreted by Boris Koutzen, Elsa Hilger and Allison Drake; and Boris Koutzen's Concert Piece for solo cello and string quartet, by Miss Hilger and an ensemble made up of the composer, William Bless, Helen Rowley and William Ezerman. In addition the evening provided Lukas Foss's Three Pieces for two-pianos, played by Vincent and Dorothea Persichetti; and Arnold Bax's Trio for flute, viola, and harp, set forth by Mr. Bennett and Misses Gundert and Phillips.

Nennette Marchand, soprano, assisted by Fritz Kurzweil, pianist, and Jascha Simkin, violinist, at the Ritz-Carlton on April 1 charmed in Mozart arias and songs by Debussy, Ravel and others. Simultaneously, Anthony Zungolo, violinist, Ralph Berkowitz lending pianistic collaboration, held the stage at Ethical Society Auditorium, realizing a brilliant projection of Paganini's Concerto in D, employing his own effective cadenzas. Among other items was Bach's Chaconne.

Ruby Elzy, Negro soprano and member of the 'Porgy and Bess' company, showed noteworthy vocal and interpretative endowments at Presser Hall on April 11, singing Gluck arias, German Lieder and Spirituals.

## Wanamaker Concerts

Regina Resnik and Margaret Spencer, sopranos; Mario Berini, tenor, and James Pease, bass-baritone, sang at recent concerts in Wanamaker Auditorium. The Junto, Louis Kazze, music director, during past weeks billed as recitalists Charles Miller, violinist; Ignatius Gennussa, clarinetist; Seymour Barab, cellist, and Vivente Kessissoglu, pianist, Messrs. Gennussa and Barab appearing in uniform as members of the local U. S. Navy Band. Nora Hymes, pianist, and Dorothy Saul, soprano, at a Settlement Music School affair impressed as promising young artists; Dorothy Overholt, contralto, gave a program under Philadelphia Conservatory of Music auspices Virginia Clark and Dorothy Stout, duo-pianists, were sponsored by the Clarke Conservatory of Music.

Organ recitals by Elizabeth McPherson Kister, promoted by the Pennsylvania Chapter of the American Guild of Organists, highlighted pieces by Bach and by French and Belgian composers. J. W. F. Leman conducted concerts by the Women's Symphony, Mary Jane Manegold, gifted contralto soloist, and the Germantown Youth Symphonic. Others lately heard were Marguerite Maitland, pianist; Delphine Desio, cellist; Claire Lennon, soprano; Ralph Sterner, baritone.

The Piano Ensemble, Agnes Clune Quinlan, director, and various club vocalists and instrumentalists took part in a Matinee Musical Club concert at the Bellevue-Stratford on March 30 and there was a program by the Juniors and Juveniles on April 13. The Duo Music Club presented Flora Hunter, soprano, and others in an "International Program." A lecture-recital by Frances McCollin, composer-pianist, and solos by Marjorie Maytrott, soprano, and Lewis James Howell, baritone, were scheduled at the Philadelphia Music Teachers Association's April assembly.

One of the season's outstanding choral programs admirably accomplished at Temple University on April 6 by the Department of Music Education Chorus and A Cappella Choir, furnished Bach's cantata, 'God's Time Is the Best'; Debussy's 'The Blessed Damsel', and works by Brahms, Liszt, and others under the direction of Elaine Brown. John Hamill, Philadelphia Opera Company, tenor, was one of several soloists.

## SINGERS DOMINATE LOS ANGELES FARE

**Casadesus Makes First Visit — Peerce, Maynor and Stevens Appear**

LOS ANGELES, April 20.—The local season was enlivened by a first visit of the pianist, Robert Casadesus, on March 9. He played a colorful program excitingly.

Jan Peerce, tenor, has sung in Hollywood Bowl, but not in a concert in the Los Angeles Philharmonic Auditorium until March 16. He sang in the grand Italian manner and instantly changed his style to meet the exacting requirements of the noble Handel. Frederick Kitzinger was his alert artist-accompanist.

Dorothy Maynor sang the great songs of her repertoire and the Spirituals she does with reverence, all with a simple, disarming clarity that won her capacity audience on March 24. Two resident composers, Eric Korngold and Hall Johnson were singled out for attention.

Risë Stevens gave a notable program of Lieder and opera and a group of songs in English with a studied charm and absence of heart on March 30. On March 26 Maria Gambarelli gave her first dance recital in Los Angeles since 1934. She had the assistance of Edmond Horn, pianist, and male dancers: Willard van Simons and David Ahdar.

## Belgian Ensemble Heard

Pasadena's Chamber Music Series ended on March 21 with a satisfying program by the Belgian Piano-String Quartet. The fourth quartet by Johann Christian Bach, Juan Bautista's Concertata of typical Spanish grace and beauty and the Brahms second Quartet made up the concert list which had virtuoso performance from all four Belgians.

"Evenings on the Roof", led by Frances Mullen, Peter Yates, Helen Lipetz and Kurt Reher and others ended their Winter series of Monday night concerts of contemporary and rare music on April 5 with Ingolf Dahl's Suite for piano as the center of attraction. The Hindemith 'cello Sonata played by Reher and a Suite for viola by Green were featured on March 29. On March 22 it was the Roy Harris Piano Trio that vied with C. P. E. Bach and Soler for honors.

Whittier College put on an impressive Bach Festival in March under the capable direction of Margaretha Lohmann. A Spring festival of music of the Americas took place at the Redlands University School of Music directed by Paul Pisk.

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**SEVITZKY DIRECTS VAN VACTOR SUITE**

**Indianapolis Symphony Gives Premiere of 'Music for the Marines'**

INDIANAPOLIS, April 20.—Fabien Sevitzyk and the Indianapolis Symphony Orchestra closed their sixth season on March 27 and 28, and at the same time announced the season for 1943-1944. The pair of concerts marked the premiere of David Van Vactor's symphonic suite 'Music for the Marines', a work which had been suggested to the composer by Lieutenant Colonel (now Colonel) Chester L. Fordney, U.S.M.C., and which was dedicated to the Colonel and the United States Marine Corps. The Saturday evening concert was distinguished by a Marine Corps color guard ceremony in connection with the composition, and the presence of Marine Corps dignitaries and the entire staff of enlisted personnel of the Corps stationed in Indianapolis.

A commendatory letter from Lieutenant General T. Holcomb, Commandant of the United States Marine Corps, said in part: "... The power of music to inspire civilian and fighting men alike to nobler efforts in time of war has long been appreciated. In our present crisis this Suite, with Marine motif, composed by an outstanding musician and played by an outstanding orchestra, is certain to have its stimulating effect on the morale of our people as well as the men of our Corps. . . ."

The entire program for the closing concerts was one well calculated to keep the Indianapolis orchestra vividly in the minds of its patrons during the seven months that will elapse until it begins its seventh season under Dr. Sevitzyk's direction. The concerts opened with the 'Roman Carnival' Overture by Berlioz, followed by Strauss's 'Til Eulenspiegel' and the 'Marine' suite. The second half of the program was taken up by Tchaikovsky's Fifth Symphony.

**Next Season's Plans**

Announcement of the Indianapolis orchestra's 1943-1944 season includes a list of eight soloists for the ten pairs of Saturday evening-Sunday afternoon subscription concerts: Helen Traubel, Alexander Kipnis, Joseph Szigeti, Carroll Glenn, Robert Casadesu, Ania Dorfmann, Raya Garbousova and Carlos Salzedo. Dr. Sevitzyk plans to include the 200-voice Indianapolis symphonic choir (Elmer Steffen, K.S.G., conductor) on the series in some major work, and the twenty-week season will include the usual number of Young People's, "Pop" and Public School concerts in addition to a series of the orchestra's "Industrial" concerts yet to be booked. These replaced the out-of-town concerts which had to be cancelled owing to traveling difficulties, and were very successful. Several were given in the Cadle Tabernacle to accommodate some 4,000 listeners.

PAULINE SCHELLSCHMIDT

**Romberg Group in White Plains**

WHITE PLAINS, N. Y., April 20.—Sigmund Romberg and his concert orchestra of fifty players made their first metropolitan appearance at the County Center on April 13. The group be-

gan its tour last Christmas and has traveled extensively throughout the East and middle West. The appearance in White Plains was its ninety-third successive engagement. Soloists were Marie Nash, Grace Panvini, and Gene Marvey.

**MACMILLAN LEADS BEETHOVEN 'NINTH'**

**Toronto Mendelssohn Choir and Symphony Give Post-Season Performance**

TORONTO, CANADA, April 20.—The Toronto Mendelssohn Choir in association with the Toronto Symphony Orchestra gave an impressive performance of Beethoven's Symphony No. 9 in D Minor, in Massey Hall on April 6. This is the forty-sixth season of Toronto's great choral organization and the first under the new permanent conductor, Sir Ernest MacMillan. Over thirty years ago the choir under its founder, Dr. A. S. Vogt in association with the Chicago Symphony, scored one of its greatest triumphs, in its performance of the Ninth Symphony. Again the choir and orchestra captured the spirit of Beethoven's music and gave a performance of supreme nobility. The four soloists were: Jean Pengelly, soprano; Mary Palmateer, contralto; William Morton, tenor, and Eric Tredwell, baritone.

The orchestra's regular season closed on March 16 with an all request program based on balloting by the subscribers. Included were: the Prelude to Wagner's 'Die Meistersinger'; Debussy's 'Afternoon of a Faun'; Enesco's Hungarian Rhapsody No. 1; Rimsky-Korsakoff's 'Russian Easter'; and Beethoven's Symphony No. 5 in C Minor.

Artur Rubinstein, pianist, was soloist with the Orchestra at its regular subscription concert on March 2. With Sir Ernest MacMillan conducting, the soloist and orchestra gave a dynamic presentation of Tchaikovsky's Piano Concerto in B Flat Minor. The orchestral numbers on the program were: the 'Lohengrin' Prelude by Wagner; Overture to the 'Magic Flute', Mozart; Symphony No. 4 in A, Mendelssohn; and a first performance of Aaron Copland's 'El Salon Mexico'.

**Garbousova Is Soloist**

Raya Garbousova, 'cellist, was soloist with the orchestra in February, playing the Haydn Concerto in D. Sir Ernest conducted the orchestra in a memorable performance of Brahms's Symphony No. 4 in E Minor; Sir Thomas Beecham's Ballet Suite, 'The Gods Go a Begging' based on airs of Handel; and a rarely heard composition of Liszt, the Tone Poem, 'Tasso'.

A musical event of importance to Toronto was the return visit this season of the Minneapolis Symphony under Dmitri Mitropoulos. Last season this orchestra paid its first visit to cities in Eastern Canada and there was an urgent request for the return this year. Mr. Mitropoulos chose as his chief number the best known of Tchaikovsky's symphonies, the 'Pathétique'. Two shorter but exquisitely performed numbers were: 'Walk to the Paradise Garden' by Delius and Sir Thomas Beecham's Suite based on airs from Handel's 'Faithful Shepherd'. ROBERT H. ROBERT.

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## SYMPHONY SERIES ENDED BY KINDLER

**Pianists and Dance Group  
Appear in Concluding  
Concerts**

WASHINGTON, D. C., April 18.—Four pianists appeared with the National Symphony in the last half of February.

On Feb. 14, the Sunday afternoon soloist was the brilliant young Brazilian, Arnaldo Estrella, who played a concerto by his fellow countryman, Ramades Gnattali. In this first per-

formance anywhere, the concerto proved one of the most original, vigorous, and likable new works heard this season, and Mr. Estrella's playing made all these virtues clear. He also played two Villa Lobos items not before heard in Washington.

In all ways, this was an exceptionally attractive concert. Washington was introduced to David Van Vactor's 'Overture to a Comedy' No. 2 and to the arrangement of the youthful composer-conductor, Richard Horner Bales, has made of Hilton Ruffy's 'Hobby on the Green'. It was given a cordial reception. A new work by Washington's own Mary Howe—her 'Paen', and the lusty 'Batuque' by the Brazilian, Oscar Fernandez, completed the list.

The following Wednesday the soloist was José Iturbi, not seen here at the piano in some time. He was at his best in the Beethoven Concerto No. 3. A Corelli suite for strings, the Glazounoff Symphony No. 4—new in the orchestra's repertoire—and the Waltzes from 'Der Rosenkavalier' made up the program.

### The 'Surprise' Program

The surprise for the 'Surprise' concert in the National Symphony's '15-30' Series—for listeners in those age brackets—was Sergt. Eugene List. He played the Tchaikovsky B Flat Piano Concerto. The rest of the program devised by Hans Kindler included such sure-fire items as Beethoven's 'Leonore' Overture No. 3, Mozart's 'Eine Kleine Nachtmusik', Smetana's 'The Moldau', the Prelude to Act 3 of 'Tristan' and 'The Ride of the Valkyries'.

On Sunday afternoon, Feb. 28, the pianist was a young American, Evelyn Swarthout, heard in two exacting works: d'Indy's 'Symphony on a French Mountain Song' and the 'Divertimento', by Ulric Cole, who was in the audience. Miss Swarthout played expertly. Also given were the Berlioz 'Carnaval Romain' Overture and a first performance of Bainbridge Crist's 'American Epic: 1620'.

The management did slip a violinist in earlier in that week—Efrem Zimbalist no less—heard in the Tchaikovsky Concerto. Dr. Kindler repeated the Glazounoff Symphony No. 4 and the all-Russian program included Glinka's 'Kamarinskaja', Scriabin's Etude, Op. 2, No. 1, and Tchaikovsky's 'Marche Slav'.

### Copland Ballet Given

On March 3 and 4 there appeared the last of the dance groups which the National Symphony brought to Washington this season—the Ballet Russe. Both performances were sold out. On the first night, the ballet of major interest was 'Rodeo' to music by Aaron Copland. As American as apple pie, it was a pleasure to see and hear. Danced the same evening were the 'Chopin Concerto' and 'The Magic Swan'. The second day the company did 'Carnaval', 'The Snow Maiden' and 'Le Beau Danube'.

The week of March 7 saw two final concerts for the season: the last of the Children's Concerts—a gala affair played in Constitution Hall on March 13; and the third and last of the '15-30' Series with Margaret Speaks as soloist. A previous all-subscription concert featured Dvorak's 'New World' Symphony in a program without a soloist.

Sunday, March 14, was the occasion for the annual Request Program. The listeners voted to hear Frescobaldi's Toccata in Dr. Kindler's transcription, the Sibelius Symphony No. 2, the Waltzes from 'Der Rosenkavalier', and 'The Ride of the Valkyries'. But this was not the entire program. The charming cellist, Raya Garbousova, was present to play Dvorak's Concerto.

For the final Wednesday concert, Nathan Milstein was the soloist, the Goldmark his concerto. Around that

event, Dr. Kindler built a program which included Tchaikovsky's Fifth. During its 1942-43 season, of 103 works performed by the National Symphony, twelve were by Americans, five by Latin-American composers and four by men long residents of this country. More than a fifth of the music conducted by Dr. Kindler was produced in this hemisphere.

AUDREY WALZ

## SINGERS DOMINATE WASHINGTON FARE

**Recitalists and Two Opera  
Troupes Are Added to  
Calendar**

WASHINGTON, D. C., April 11.—In the recital field, Mrs. Dorothy Hodgkin Dorsey has been busy presenting favorite artists. Among them, Gladys Swarthout sang in Constitution Hall on Feb. 21. She gave one of the unhackneyed programs her admirers have come to expect of her and was, as always, charming in appearance.

On March 7, Ezio Pinza's program ranged from Mozart to Respighi. On April 3, Mrs. Dorsey broke the no-evening-concert rule she established this season to present Nelson Eddy on a Saturday night. The popular baritone gave a program dotted with plenty of the dramatic material he does to great applause, such as 'The Old Corporal' and 'The Miller' by Darhominzhski and 'Danny Boy'.

C. C. Cappel in his series brought Alec Templeton on Feb. 16, when the English pianist divided his program between established compositions and his own pranks. Then on March 23, Mr. Cappel presented the Nine O'Clock Opera Company in Constitution Hall in a streamlined version of 'The Marriage of Figaro'. This was the second time 'Figaro' was heard here in English this season, the Nine O'Clock Company adding modern dress and other innovations to their performance.

### San Carlo Engagement

More opera—without innovations—occupied the National Theater the week of March 22. 'Aida', 'Carmen', 'Lucia di Lammermoor', 'Faust', 'Rigoletto', 'Cavalleria Rusticana', 'Pagliacci', 'La Traviata', 'Il Trovatore' and 'La Bohème' were sung by the San Carlo Company of which Fortune Gallo is the impresario. He had an imposing array of patrons headed by Mrs. Roosevelt and including many members of Federal society and the Diplomatic Corps.

AUDREY WALZ

## PHILADELPHIA MEN HEARD IN CAPITAL

**Szigeti, Piatigorsky and  
Pease Are Soloists  
under Ormandy**

WASHINGTON, April 15.—As it drew to a close, the Capital's 1942-43 music season grew, if anything, more intensive. Two visits by the Philadelphia Orchestra conducted by Eugene Ormandy were noteworthy.

On March 2, Arturo Toscanini was scheduled to appear, but his illness prevented a capacity audience in Constitution Hall from greeting him. Instead, listeners settled for Mr. Ormandy with Joseph Szigeti as the soloist and few tickets were turned in. Between them Mr. Szigeti and the orchestra produced some electric effects in their performance of Prokofiev's First Violin Concerto. Listeners relaxed pleasantly in the Kennan 'Night

## PIANIST IS WINNER OF BROOKLYN AWARD

**Aurora Mauro-Cottone Chosen by  
Institute in American Artists  
Contest**

The Brooklyn Institute of Arts and Sciences announces that Aurora Mauro-Cottone, New York pianist, has been declared the winner of its American Artists Award for 1943. The Award was based on the decision of a committee of three music critics who selected Miss Mauro-Cottone as the outstanding artist of eleven singers and instrumentalists participating in the Institute's American Artists Series for 1942-1943. She receives a grant of \$500 as well as an appearance in the Institute's Major Concert Series for next season on Dec. 21.

Miss Mauro-Cottone is the daughter of the late Melchiorre Mauro-Cottone, well known organist and composer. She studied with Maria Carreras and, more recently, with Egon Petri.

Soliloquy', and then the electricity was turned on again in a superlative interpretation of Strauss's 'Till Eulenspiegel'. The first half of the evening was more lyrical, with a Schoenberg arrangement of two Bach chorale preludes and Mozart's Violin Concerto No. 5.

### Plays Hindemith Work

The concert on March 30 went much the same way. The soloist this time was Gregor Piatigorsky, who began quietly enough with the Boccherini 'Cello Concerto in B Flat, following the Philadelphia string section's playing of a delightful Scarlatti suite. But the second half introduced the Hindemith Concerto for 'Cello which was something else again, powerful and exciting music. There was another big man on the program, the tall and poised young baritone, James Pease, who sang Still's 'Plain Chant for America' with great effect. His diction in particular was remarkable, a satisfactory circumstance since the writer of the words he sang was in the audience. She is Katherine Garrison Chapin, better known to Washington as the wife of the Attorney General, Francis Biddle.

AUDREY WALZ

### Richard Bonelli Has Varied Schedule

Having completed his assignments with the Metropolitan and Chicago Opera companies, Richard Bonelli, prominent American baritone, recently has given concerts in Paterson, N. J., and for the soldiers at Fort Monmouth. On March 20 he appeared as soloist with the New York Philharmonic-Symphony under Rudolf Ganz at a Young People's concert, and on April 11 was heard in a United States Treasury broadcast. Beginning June 1, he will conduct voice classes on the West Coast. Concert appearances will include Colorado Springs on April 28 and Visalia, Cal., on May 9. While on the Coast the baritone will also give a series of performances at service encampments.

### Don Cossacks Extend USO Tour

The tour of the Don Platoff Cossack Chorus for USO Camp Shows, Inc., which began on Dec. 22 and was to continue twenty-two weeks, has been extended one week, to end May 29.



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Mauro-Cottone

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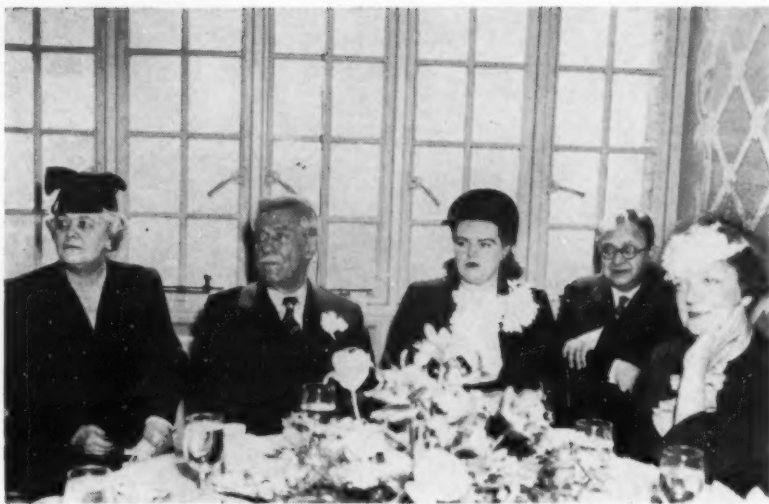
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AT THE PHILHARMONIC-SYMPHONY LUNCHEON

From the Left: Mrs. John T. Pratt, Chairman; Fritz Kreisler, Guest of Honor; Eileen Farrell, Soprano; Giuseppe Bamboschek, Accompanist; Mrs. Fritz Kreisler

The final luncheon of the New York Philharmonic-Symphony League was held in the Hotel St. Regis on April 13, with Mr. John T. Pratt presiding and Mr. and Mrs. Fritz Kreisler as guests of honor. The musical program was given by Eileen Farrell, soprano, who sang 'Pace, pace, mio Dio', from

Verdi's 'La Forza del Destino', Fauré's 'Les Berceux', Kreisler's 'Old Refrain' and 'Landscape of My Dreams', by Giuseppe Bamboschek, who was at the piano. Nadia Reisenberg, pianist, was also heard, playing works by Moszkowski, Chopin and Prokofieff.

## Orchestra Concerts

(Continued from page 10)

proper voice for the part and delivered the various quotations of Lincoln impressively. But the music, of necessity, became flimsy, vampish and disjointed during his recitation and in the intervals between the oral sections. In seeking a fusion of musical and oral language, Mr. Copland got only a mixture, and Richard Wagner will be furious if he ever hears it.

With a resounding, virtuoso performance of Shostakovich's Fifth Symphony, to which Dr. Koussevitzky is quite properly devoted, The Bostonians brought their New York season to a close. The near-capacity audience was loath to let them depart, and Dr. Koussevitzky was called out time and time again to receive thunderous farewell applause. E.

### Bostonians End New York Series

Boston Symphony, Serge Koussevitzky, conductor; assisted by the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor. Carnegie Hall, April 3, afternoon:

- 'A Free Song', Secular Cantata No. 2 Schuman
- (First New York Performance)
- 'Essay' No. 1.....Barber
- 'A Lincoln Portrait'.....Copland
- (Will Geer, speaker)
- Symphony No. 5.....Beethoven

The Schuman cantata was the new experience of this concluding concert of the Boston Symphony's series for the season in New York. It is a vigorous and at times an audacious work, with text derived from Walt Whitman. Little of this text could be understood, which was perhaps as much the fault of the word setting as it was of the manner in which the two able choral bodies delivered it. Mr. Schuman has not hesitated to sacrifice the purely vocal for uncouth intervals and there are some strident and forced dramatic effects in his writing, as well as passages for the singers that can be described as "instrumental" rather than choral. The orchestral writing is bold and the effect of the entire work, judged by a single hearing, is on the harsh and aggressive side.

Mr. Barber's finely written 'Essay' has been commended at earlier hearings. Mr. Copland's 'Lincoln Portrait' was introduced at the last previous Boston Symphony concert in Carnegie Hall and is reviewed elsewhere in this issue. Dr. Koussevitzky gave the three American compositions expert performances and had his customary brilliant success with the Beethoven symphony. O.

### Busch Chamber Music Players Give Three Brandenburg Concertos

Adolf Busch and Chamber Music Players. Town Hall, April 2, evening. Bach program:

- Three Brandenburg Concertos
- Brandenburg Concerto No. 3, in G, for three violins, three violas, three 'cellos, double bass and continuo
- Brandenburg Concerto No. 6, in B Flat, for viola 1, viola 2, viola da gamba 1, viola da gamba 2, two 'cellos, double bass and continuo
- Brandenburg Concerto No. 1, in F, for two horns, three oboes, bassoon, violino piccolo, string orchestra and continuo

In presenting three of the Branden-

burg concertos at the second of their noteworthy series of concerts at Town Hall Adolf Busch and his chamber orchestra offered another evening of musical enjoyment of a unique kind. It was music making on as intimate a scale as would be practicable and yet it was charged with the most red-blooded vitality and communicative zest.

One of the principal reasons for deep satisfaction lay in the fact that the tempi in all three works were so eminently well chosen. The unfolding of the music was not unduly hurried in the faster movements or made to drag in the adagios, which nonetheless had a noble breadth of spirit and treatment. There were roughness here and there, due to an excess of driving energy, but these were readily overlooked in the larger gratification at having the music made so intensely alive.

It was the sixth concerto of the set with the darkly rich sonorities of its dozen violas, supported by the 'cellos, double bass and violas da gamba, that provided the evening's climax, although the closing work, the Number 1, derived a special effectiveness from its scoring and the dance movements of its final section. And here, it is no disparagement of her associates to mention, Lois Wann did particularly distinguished playing in the first oboe part, while in all three works Lukas Foss's treatment of the continuo parts was an invaluable contribution. The "violino piccolo" played by Mr. Busch in the last work proved to be a regular violin tuned a minor third higher and played in D. C.

### Toscanini Leads War Horses

A veritable stable of war-horses was ridden out for exercise by Arturo Toscanini and the NBC Symphony at the concert broadcast from Studio 8-H, Radio City, on the afternoon of April 4. Although there seemed little excuse for the careful grooming they had received, there was no denying they went through their paces brilliantly.

Harold's 'Zampa' Overture made a gallant showing and the dance from Act 1 of Rossini's 'William Tell' champed and galloped bravely. Then came a parade of more docile breed: Boccherini's Minuet in A from the Quintet in E, Op. 13, No. 5; Haydn's Serenade from the Quartet in F, Op. 3, No. 5; and Cherubini's Scherzo from the Quartet in E Flat. In these the sheen and polish of the strings was magical in effect.

The Introduction and Polonaise from Act III of Mussorgsky's 'Boris Godunoff' transported the listeners from the arena to a musical banquet hall where the orchestra under Mr. Toscanini's direction spread a sumptuous feast of tone. The originality and beauty of the music was doubly enjoyable, coming as a respite in the exciting but relatively unimportant proceedings.

'The Dance of the Hours' from Ponchielli's 'La Gioconda' was then exhibited in its finest array. This was followed by Liszt's grand old Hungarian Rhapsody No. 2 which earned high praise although something over-driven and occasionally reined in short.

For the finale Mr. Toscanini presented the prize of the show, Sousa's march—'The Stars and Stripes Forever'. Here the tympanist and the piccolo vied for honors and the entire ensemble had a field day. The audience, which was enthusiastic throughout the program, made a special demonstration at its conclusion. K.

### Toscanini Ends Series

NBC Symphony, Arturo Toscanini, conductor. Studio 8-H, Radio City, April 11, afternoon:

- Overture, 'Colas Breugnon'..Kabalevsky
- (First performance in America)
- Symphony No. 1.....Beethoven
- 'La Mer'.....Debussy

This was the final concert of the NBC Orchestra's winter season and

was marked by the most brilliant playing in all of the compositions presented. The unfamiliar Russian overture had every opportunity to assert its virtues, but it is to be feared that the performance flattered the music. The Beethoven and Debussy works have always stood among Mr. Toscanini's most remarkable achievements and there was reason to marvel anew at the spirit and the technical perfection of their performance on this occasion. The audience applauded with the highest enthusiasm. O.

### Busch Chamber Music Players

The Busch Chamber Music Players, led by Adolf Busch, completed their survey of Bach's Brandenburg Concertos with the playing of the Second, Fifth and Fourth in the Town Hall on the evening of April 9. Rudolf Serkin was the assisting pi-

(Continued on page 24)

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## Two Versions of Bach 'Passion'

(Continued from page 11)

Alexander McCurdy at the organ.

The orchestra played well and the chorus sustained its high reputation. Of the soloists, there could be praise for Mr. Harrell, who sang the words of Jesus, for the sincerity and the smoothness of his achievement. Mr. Hain, with a much more difficult task before him, projected the narrative with skill and clarity. Miss Watson brought rich tone to the contralto's airs and Miss Conner was moderately successful with the soprano's. The bass solos he was called upon to sing were low for Mr. Janssen and Mr. Alvary could bring only adequate routine to the other parts.

The ensemble as a whole had been well integrated, and although the performance heard by this reviewer (that of the night of April 15) was not one of the most stimulating emotional communication, it is not too much to say that irrespective of cuts or the absence of them, we have had few performances of the 'St. Matthew' as uniform in style and spirit. Mr. Walter's execution of his task was as devoted as his conception of it was sound.

The restorations impose no particular burdens on listeners ordinarily familiar with this score. They can absorb the whole of it as readily as a shortened version. But although in all of its length is the genius of Bach, some of the airs and passages brought back on this occasion are as near the commonplace as that genius could permit to find a place in this remarkable work, and if anything is to be cut for the sake of practical considerations of performance, certainly they should be the first to go.

### Twenty Former Choir Members Journey from Camps

Mingled with the customary red robes of the Westminster Choir at the performances of Bach's 'St. Matthew Passion' with the New York Philharmonic-Symphony were uniforms of the army, navy, air force and marines. Twenty young men, former members of the choir, received permission to participate in New York, and traveled from camps and bases all over the country to be at Carnegie Hall on April 15, 16 and 18. They came from as far South as Florida, Mississippi, Virginia and South Carolina; from as far West as Colorado, Texas and Arkansas; from Tennessee, Kentucky, Maryland, Kansas, Oklahoma, Rhode Island and New York. One came from active duty in the Merchant Marine.

## Orchestral Concerts

(Continued from page 23)

anist. The peculiarly high trumpet part in the Second Concerto was played by John Vohs, sixteen-year-old trumpeter, who made a splendid showing with his difficult passages despite occasional and pardonable breaks. It must be remembered that Bach wrote the part for the clarino, of which there are few if any executants today—hence the use of the perilous high trumpet. The best performances, musically, were the other two concertos. Important contributions to their artistic quality were made by Mr. Serkin, who played the continuo

throughout, and the soloists, John Wummer, flute; Lois Wann, oboe, and Mildred Hunt-Wummer, second flute. Mr. Busch conducted with imagination and authority. R.

### Beckett Leads Concert for New York School Children

An audience of 2,000 students in New York public schools filled the auditorium of Hunter College to hear the second Spring concert by an orchestra composed of members of the New York Philharmonic-Symphony, conducted by Wheeler Beckett on April 15. The program included Beethoven's 'Eroica', the 'Good Friday' Music from 'Parsifal' and Rimsky-Korsakoff's 'Russian Easter'. Mr. Beckett made informal comments on the music as it was presented.

### 'Pique Dame' Ends Opera Series

'Pique Dame' was presented by Michel Kachouk's Russian Opera Company in the Town Hall on the evening of April 3 as the last in a series of Russian operas given in concert form by the company this season. As in the other performances, the vocalism was adequate, sometimes superior, on the part of both principals and chorus. Joseph Rogatchewsky was heard as Herman; Boris Voronovsky as Prince Yeletsy, Maria Maximovitch as Lisa and Julia Charol as the Countess. Ivan Basilevsky was the musical director. R.

## Obituary

### Timothée Adamowski

BOSTON, MASS., April 18.—Timothée Adamowski, violin virtuoso, former first violinist of the Boston Symphony and founder of the Adamowski Quartet, died here today at the age of 86.

Mr. Adamowski, who made his American debut here in 1879 as a concert violinist, joined the Boston Symphony in 1884, and played with that organization, with an interval of one year, until 1907. In 1888 he formed his own string quartet, the other members of which were Emmanuel Fiedler, Daniel Kuntz and Giuseppe Campanari. For many years, beginning in 1890, he conducted the Boston "Pop" concerts.

He appeared many times as soloist with the Boston Symphony, and also appeared with the Colonne Orchestra in Paris, the London Philharmonic and the Warsaw opera orchestra. In 1896 he toured the country with the Adamowski Trio composed of himself, his brother Josef, cellist, and his brother's wife, the former Mme. Antoinette Szumowska. He joined the faculty of the New England Conservatory of Music in 1908.

Born in Warsaw, Poland, Mr. Adamowski began studying the violin at the age of seven and later studied under Kontski at the Warsaw Conservatory of Music, where he was graduated with the highest honors. His first public appearance was in 1872. He married Gertrude Lewis Pancoast of Philadelphia in 1903. She survives him.

### David Roitman

Rev. David Roitman, orthodox Jewish cantor well known here and abroad, died at his home in New York on April 4, at the age of fifty-eight. Funeral services were held the following day at the temple of Congregation Shaare Zadek where he had been cantor since 1924.

Cantor Roitman was born at Jusef-pol, Russia, and studied at Yeshiva College and the Leningrad Conserva-

## New York Concerts

(Continued from page 18)

Carmela Mackenna, heard for the first time here. Space does not permit consideration of this deluge of new music, much of which was highly meritorious. Suffice it to say that the choral works were of particularly high calibre and that, while they cannot hope for a finer interpretation than they received from Mr. Shaw's excellent singers, they should become important additions to distinguished, but difficult, choral literature. E.

### Marian Murray, Soprano

With Frank Chatterton as her accompanist, Marian Murray gave in Town Hall on the afternoon of April 13 a recital that had been twice postponed. Her program embraced an old Italian group, one of Lieder by Brahms and Strauss, the air 'Il est doux, il est bon' from Massenet's 'Herodiade', and a half dozen songs in English by Harling, Sibella, Fiske, Marum, Kramer and Bantok. The soprano disclosed a voice of body and fundamentally good quality, but was hampered in her use of it by technical shortcomings that included uncertainties of production and pitch. O.

JEANNE LEE, mezzo-soprano, Carnegie Chamber Hall, April 4, afternoon. Arias from Gluck's 'Orfeo' and Donizetti's 'Lucrezia Borgia', German songs by Anton Rubinstein, Franz and

Richard Strauss, Russian and English group. Everett Tutchings, accompanist.

MARINKA GUREWICH, mezzo-soprano, debut in Carnegie Chamber Hall, April 8, evening. Lieder by Mahler, Brahms and Wolf; English and Russian group; Czech folk songs. Martin Rich, accompanist.

VLADIMIR, NATHALIE and PAUL DROZDOFF, joint piano recital, New York Times Hall, April 11, evening. Premiere of Vladimir Drozdoff's Sonata 'Elegia' played by composer; solo works by Beethoven, Wagner-Drozdoff, Scriabin, Rachmaninoff, Liadoff, Glazunoff, Liszt and others distributed among the three performers.

ANNA DAUBE, soprano, New York Times Hall, April 14, evening. Works by Bach, Schubert, Puccini, Faure, Debussy, English group and Spanish and Italian folksongs, the last two groups particularly successful. Viola Peters, accompanist.

### Martin Bernstein Commissioned

Martin Bernstein, Associate Professor of Music at New York University, conductor of the Washington Square College String Orchestra and Chorus, and author of the widely used music texts 'An Introduction to Music' and 'Score Reading' has recently been granted a leave of absence from the University to accept a commission as Lieutenant in the Army Air Forces.

the former Majestic Theater concert orchestra. He is survived by his wife, his mother and a brother.

### Frederick Koch

SAN ANTONIO, TEX., April 15.—Frederick Koch, for forty years dean of music at Eastern Illinois State Teachers College, died here on March 21 where he had lived since being pensioned by the State of Illinois. Born in Kassel, Germany, Mr. Koch was seventy-five years old. He is survived by his widow and a daughter, Elsa Diemer, formerly with the Chicago Opera Company.

### Lieut. James E. Simmons

WASHINGTON, April 7.—Lieut. James E. Simmons, for many years an instructor in the Army Music School here in wind instruments and long a band leader at Fort Jay, N. Y., and Fort Sam Houston, Denver, Colo., died here on April 7. He was fifty-five years old. Surviving are a brother and a sister. Interment was in Arlington National Cemetery with military honors. A. T. M.

### Gustave Doret

BERNE, SWITZERLAND, April 19.—Gustave Doret, Swiss composer and conductor, died in Lausanne today at the age of seventy-six. Mr. Doret appeared as conductor in Geneva, Vevey and Paris. His compositions included three operas, a cantata, an oratorio, incidental music to Shakespeare's 'Julius Caesar' and many songs.

### Vincent Romeo

Vincent Romeo, ballet dancer and teacher, died on April 11 at his home in Jackson Heights, Queens, at the age of eighty-seven. Mr. Romeo appeared with the Chicago Opera Company and was ballet master of the old Hippodrome Theatre in New York for twelve years. He is survived by a son and a daughter.

### August F. Breyspraak

CHICAGO, April 15.—August F. Breyspraak, 85, a violinist for many years resident here, died in St. Luke's Hospital on April 1. A daughter, Ruth, is a teacher of violin at Lake Forest College.



# Boston

By GRACE MAY STUTSMAN

## PRESENT TRIBUTE TO RACHMANINOFF

### Koussevitzky and Orchestra Give Second Symphony —Boynet Is Soloist

BOSTON, April 20.—Serge Koussevitzky paid a fitting tribute to the memory of his friend and compatriot, the late Sergei Rachmaninoff, by giving his Symphony in E Minor the place of honor on the pair of programs on April 9 and 11 in the regular series of the Boston Symphony concerts. Dr. Koussevitzky lavished all his own talent and that of the orchestra upon a moving publication of the work, and the audience was warmly appreciative.

This twenty-first program also introduced Emma Boynet, French pianist, who played the Mozart Concerto in E Flat (K. 271) which, singularly enough, came to its first performance at these concerts. Although the work shows the twenty-one year old composer in an experimental mood, it also foreshadows the later Mozart. Mlle. Boynet, who had played with the orchestra in 1935 and again in 1937, emphasized the poetic quality of the work.

A beautiful performance of Two Preludes by Bach, arranged for String Orchestra by Pick-Mangiagalli, again displayed the exquisite texture of the string section, and a repetition of Aaron Copland's 'A Lincoln Portrait', with Will Geer as speaker, completed the program. Whether by accident or intent, Mr. Geer's voice seemed the only discordant note. He may have been endeavoring to suggest Lincoln's Illinois "twang", but in doing so he overlooked the fact that only a portion of the text is a direct quotation from Lincoln.

### Choruses Share Program

The twenty-second pair of programs on April 16-17 were a curious mixture. Before the intermission, the concert was orchestral, comprising the Brandenburg Concerto No. 3 by Bach, with the Sinfonia from the Cantata 'Christ lag in Todesbanden', the Brahms Variations on a Theme by Haydn, Op. 56a, and the Strauss Tone Poem 'Don Juan', Op. 20. Following the intermission the program turned choral, with singers from the Cecilia Society and the Apollo Club supported by the orchestra in performances of 'Ein Schicksalslied', Op. 54 by

Brahms. 'Ded Feuerreiter' by Hugo Wolf and the 'Polovetzian' Dances from 'Prince Igor' by Borodin.

As usual the string section of the orchestra did a superb piece of work in the Bach. The remaining choirs found opportunity to reveal their individual powers through the ingenuity of Brahms and Strauss. 'Ein Schicksalslied' was beautifully sung; the tone quality was good and there was excellent balance between voices and orchestra. Of the three choral numbers, however, greatest interest was in the performance of 'Der Feuerreiter', a work of arresting content, dramatically sung. Arthur Fiedler trained the singers.

The final pair of concerts in the Monday-Tuesday series was given by the orchestra on April 21-23, Dr. Koussevitzky conducting. The program included the Boston premiere of Arcady Dubensky's Prelude and Fugue for orchestra, followed by 'L'Après-midi d'un Faune' by Debussy, 'Daphne et Chloe' (Second Suite) by Ravel and the Beethoven Fifth Symphony. The Dubensky item was conceded to be scholarly if not entirely melodious, and he was warmly applauded as he appeared on the stage in response to a summons from Dr. Koussevitzky.

### Youth Series Concluded

Wheeler Beckett and his orchestra of Boston Symphony men concluded the fifth season of Youth Concerts in Symphony Hall on April 14. The program comprised 'Sheherazade' by Rimsky-Korsakoff, 'Tales from the Vienna Woods' by Strauss and Tchaikovsky's 'Overture Solennelle, 1812.'

Despite transportation difficulties at least 150 boys and girls came in from Concord for this final concert and over 100 came in from Swampscott for the one last month. In response to Mr. Beckett's inquiry from the stage, the young people gave a rousing demonstration of their desire for these concerts to continue next year and it is hoped by those in charge that there may be no interruption in this field of musical activity. The students have been encouraged to keep note books, and further incentive to set down their impressions came with the announcement of a Prize Essay contest.

Following the intermission at the final concert, Barbara Rowell, of Wakefield, and Arthur Bahn, of Roxbury, are called to the stage to receive the awards for the best papers. The prizes were Victor Albums of the Rachmaninoff Pianoforte Concerto as played by the composer with the Philadelphia Orchestra conducted by Leopold Stokowski.



Frederick Kitzinger (Right) Pays for His Own Music and Joins the Dallas Civic Music Association. Being a Dallas Resident Now, He Must Be a Member if His Family Is to Hear Him Play. Jan Peerce (Left), Final Soloist on the Course, Issued the Membership. Eli Sanger (Center) Is the Association President. Next Season's Course Includes Carmen Amaya, Zino Francescatti, Ezio Pinza, Helen Traubel, Artur Rubinstein and the Philadelphia Opera Company

## ENSEMBLE ARTISTS JOIN IN PROGRAMS

### Heifetz and Hayes Appear—Busch and Serkin End Sonata Series

BOSTON, April 20.—Among the welcome recitalists of recent date has been Jascha Heifetz, who played to a capacity audience in Symphony Hall, assisted at the piano by Emanuel Bay. The program contained a miscellany which served the violinist well in the revelation of his powers.

In New England Mutual Hall, Roland Hayes lent his fine talent in concert with the Boston Woodwind Ensemble of Symphony Players, for the benefit of France Forever. Mr. Hayes was accompanied by Reginald Boardman. The Ensemble comprised Messrs. Laurant, flute; Speyer, oboe; Polatschek, clarinet; Allard, bassoon; Valkenier, French horn, and Zighera, piano.

In the ballroom of the Hotel Copley Plaza, the Trapp Family were heard again in the familiar choral and instrumental program.

In Jordan Hall, Adolph Busch and Rudolph Serkin gave their second and final recital for the season, of music for violin and piano. This exceptional pair offered the Beethoven Sonata in C Minor, Op. 30, No. 2, Brahms's Sonata in D Minor, Op. 108, and the Schubert Fantasie in C, Op. 109. Although Mr. Busch, upon this occasion, did not always match his son-in-law for individual quality in performance, the total effect was one of superlative achievement.

The Musical Guild of Boston presented its final concert of the season at the College Club. The program was presented by Wilhelmina Johnsson, pianist; Norma Olsen, 'cellist; Rowena Robbins, contralto, and Beatrice Sawyer, soprano.

### OPERA SINGERS GIVE MILWAUKEE RECITALS

#### Kipnis and Peerce Presented in Concerts—Arion Club Sings Bach Passion

MILWAUKEE, April 20.—The Civic Association in the last concert of the season presented Alexander Kipnis, Metropolitan Opera bass, in an interesting recital. Mr. Kipnis revealed a fine voice well controlled in the robust as well as the soft singing. His program ranged from opera excerpts to Schubert and Brahms Lieder. W. A. Rose gave splendid support at the piano.

The Arion Musical Club presented Jan Peerce, Metropolitan Opera tenor, in recital in the Auditorium on March 7. He gave a delightfully varied program of oratorio and opera airs, Lieder, French and Russian songs and a few ballads in English. Warner Bass was the accompanist.

On March 28 the Arion Musical Club presented Bach's 'St. Matthew Passion'. Dr. Herman A. Nott conducted the Arion Seniors and Juniors and full orchestra. The guest soloists were Harold Haugh, tenor, Bruce Foote, baritone, Carl Nelson Bass, Helena Strassburger soprano, Maurine Parzybok contralto and Nanette Marble harpsichordist.

The Youth in Music Concert Series presented Dorothy Mae Krause, soprano, and Willard Reese, baritone, in February, and on March 18, Minnie Goodsitt, pianist, Virginia Sieger, soprano, were heard. These concerts are sponsored by the Milwaukee Association of Teachers of Music and Allied Arts.

The Milwaukee Sinfonietta under Dr. Julius Ehrlich appeared in February at the Pabst Theatre in a Russian

program with Gunnar Johansen, pianist of the University of Wisconsin, playing the Tchaikovsky B flat concerto. Mr. Johansen gave a clean cut and most interesting reading of the concerto. Special numbers by the orchestra were the Shostakovich symphony, first, and Glinka's brightly tuneful Overture to 'Russlan and Ludmilla'. A. R. R.

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# 'Parsifal': Some Points of Production

(Continued from page 7)

and incredible vegetations, the whole of it bathed in a kind of sensuous twilight. This was the one and only time I have ever seen Klingsor's paradise look like anything better than a chromo-lithographic abomination.

## Importance of Moving Scenery

And now, as for that moving transformation scene—particularly the one in the first act! Above all else I hope to see it forevermore restored on this day of hypothetical renewal. We shall then, I trust, have finally outgrown that atrociously false doctrine that the shifting panorama is unnecessary, that we can better appreciate the tremendous orchestral interlude while gazing at a curtain. What preposterous justifications I have read in one place or another for this business of dodging the issue and evading a purely mechanical problem! Bayreuth, to be sure, had to retain its moving scenery. At the State Opera in Berlin, ten years or more ago, they made use of a mobile stage floor and got around the difficulty rather neatly. But every other theatre persuaded itself for good or bad that it could drop the curtain, play the music and let it go at that.

This is most assuredly not so. For where Wagner has written music intended to be listened to exclusively as music he has made this point very clear in the kind of music he has composed; and *vice-versa*, when the interlude has some kind of visual relationship or spectacular connotation. Thus Siegfried's Rhine Journey is out-and-out music for its own sake and unthinkable as an accompaniment to any scenic panorama. Quite the opposite are the pages connecting the Walhalla and Nibelheim scenes in 'Rheingold' or Siegfried's ascent of Brünnhilde's fire-girt rock. Both types meet in the 'Götterdämmerung' threnody, where the first part is to a certain degree illustrative (think of that piercing trumpet tone painting the sudden shaft of moonlight in the funeral procession) and the middle part exclusively musical (so that at this point our attention is not disturbed by any more than a motionless cloud curtain).

## Required by Both Music and Text

In the first and last acts of 'Parsifal' the strongly accented march movement of the music acquires its complete significance only in connection with the picture Wagner imagined. It is grossly wrong to suppose that he prescribed this moving panorama exclusively as a sensational feature, a mechanical stunt. Just as the scenery at this point would lose a great part of its meaning without the music, so the music forfeits a very considerable measure of its significance when dissociated from the mobility of the stage picture. It is quite possible that persons who have never seen the shifting panorama of rocks and mysterious byways do not appreciate this fact. It will, however, become instantly clear to them if ever they do witness the effect which Wagner intended. And the result is a powerful intensification of the music as such.

This is not the only argument in favor of the

Wagnerian purpose. Another and possibly an even more potent one, is furnished by the text itself. Twenty bars after the theme of the Monsalvat bells is heard in the key of E flat and the scene begins to move, Parsifal, having taken a few steps with Gurnemanz toward the left side of the stage, remarks to his guide: "I am hardly walking, yet already I imagine myself far away"; which brings from Gurnemanz the answer: "You see, my son, time here becomes the same as space". It is hardly credible, the amount of ink that has flowed in the past from the pens of critics unable to grasp just what this meant! It passed for one of Wagner's most baffling metaphysical concepts, which grew darker and less comprehensible the more they tried to decipher exactly what it meant. Now, the identity of time and space undoubtedly possessed for Wagner a mystical significance, just as it has a profound scientific one for mathematicians with far-darting mentalities, such as Einstein. But what the poet-composer has done by means of a purely mechanical effect is to furnish a visual interpretation of Parsifal's remark. The spectator receives the identical impression as Parsifal himself. He sees him walk only a few feet, yet by reason of the greatly altered scenic topography, whereby the two appear to be traversing a wholly different landscape from the one they have scarcely left, the onlooker has the definite notion that the figures on the stage have progressed much further than with so little effort and in such a brief moment they ought logically to do. Omit the moving panorama, let Parsifal make this remark after taking a few steps before scenery that has remained stationary and the whole point is lost. Under these conditions, indeed, the text just cited becomes meaningless, if not out and out absurd.

## A Parsifal 'Double' Suggested

In common with others I have been repeatedly irritated by the habit cultivated for some time by Lauritz Melchior, seemingly the only available Parsifal at the Metropolitan, of flouting Wagner's direction in the first temple scene by sidling into the wings on the right side of the stage and disappearing from view during a good part of the episode. It is Parsifal's duty to remain throughout the Grail ceremonial motionless on the spot where Gurnemanz left him when the two entered the temple. Only once, as he clasps his hand to his heart at Amfortas's agonized cry for mercy, "Erbarmen", is he permitted as much as a single movement. Mr. Melchior, however, leaves the stage as soon as he believes the audience is sufficiently engrossed in the proceedings taking place elsewhere not to notice his disappearance. Then he returns (inconspicuously, it is true) in order to clasp his heart as prescribed, then vanishes once more and again returns. Normally, perhaps, these appearances and disappearances might not attract the attention they now do. But the thing has come to such a pass that certain fascinated spectators now observe Parsifal more intently than they do the agonies of Amfortas and the disclosure of the Grail.

The excuse customarily given is that the tenor finds it troublesome, if not downright painful, to stand immovable for so long. If



Hermann Winkelmann as Parsifal and Amalie Materna as Kundry in the First Performance at Bayreuth, 1882

that is so there is a simple remedy, which it is almost inconceivable the stage direction at the Metropolitan, if it is really content to let Mr. Melchior have his own sweet way with Wagner, did not think of long ago. As the stage is dark during a considerable part of the scene (especially in the temple devised by Urban) why not dress up a second Parsifal, reasonably like the tenor in build and stature (Parsifal has nothing to sing in this scene, anyway), and let him slip out of the wings when Mr. Melchior slips in? Surely, it should be possible to teach some supernumery to clutch his bosom at the right moment and even to let himself be expelled from the sanctuary by the indignant Gurnemanz at the close of the act. In this way Mr. Melchior could retire to his dressing room to rest and the intentions of Wagner be more or less served.

But do I expect that such a remedy will be considered, let alone applied? I do not.

## Women's Symphony Committees Hold Biennial in Washington

WASHINGTON, D. C., April 20.—Representatives of the Women's Committees of all symphony orchestras met for their fourth biennial conference in Washington, during the weekend of March 13. The following orchestras were represented: Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, New York, Norfolk, Philadelphia, Pittsburgh, Rochester, Seattle, St. Louis, Toronto and Youngstown.

Besides important convention meetings at which several resolutions were passed, the members of the convention attended important social and artistic functions. Among the former were a luncheon at Decatur House, the residence of Mrs. Truxtum Beale, chairman of the National Symphony's Entertainment Committee; a luncheon at the home of former Ambassador and Mrs. Joseph E. Davies; a tea at Mrs. Robert Low Bacon's, followed by a musicale at the National Art Gallery, a final luncheon at the Statler Hotel, and a tea at the Textile Museum of George Hewitt Myers. A. W.

## McBride and Leonard Win Award

The publication Award Contest, sponsored by the Composers Press, Inc., was won by Robert McBride with 'Jam Session' for woodwind quintet, and Clair Leonard with an anthem, 'If I Speak With the Tongues of Men and of Angels'.

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# Musical America's Educational Department

## UNTYING THE (K)NOTS OF PIANO STUDY

### Technical Foundation

#### Rests on Basis Found in Rhythms of Nature

By CARL M. ROEDER

THIS world of ours seems to divide itself into two groups—the Haves and the Have Nots. Such a classification may be applied to piano students as well. And it is not merely a play upon words to say that the knots may be spelled with or without the “K” since both words are so frequently interchangeable. For negative thinking does assuredly put kinks, snarls and difficulties into any process. Unquestionably the mission of the teacher is well expressed in the words of Milton:

“Untwisting the chains that tie the hidden soul of harmony.”

I was fortunate in my first teacher. He was not only a fine musician who taught balanced weight and finger focus in piano technique and grounded his pupils in interpretative understanding, but a cultural guide as well. Among other literature he introduced me at an early age to Carlyle's ‘Sartur Resartus’, and the chapters on ‘The Everlasting Yea’ and ‘The Everlasting Nay’ made such a deep impression on my thinking that throughout my teaching career I have ever been mindful of the fact that to be helpful to youth in any field of effort one must be affirmative.

The teacher's job is to turn on the light. Most of the world's troubles are due to our indisposition to look facts straight in the face. I tell my pupils to examine their assets and liabilities. Then to turn their liabilities into reliabilities and they will have nothing but assets. The boy who was asked how he learned to skate knew the process. Said he: “By getting up every time I fell down.” Apologists magnify obstacles; successful folks overcome them.

#### Personifying Practical Idealism

To get the best results the teacher must be an idealist and an enthusiast. The practical idealist lives by faith and works. Real faith involves not only the expectation of good but aims to bring it to pass. The teacher should therefore personify optimism.

“The optimist gives hope; the pessimist gives warning;  
The former says, ‘Good morning, Lord’;  
the latter, ‘Good Lord—morning!’”

An upward inflection is an invaluable asset to any teacher—Yea, not Nay! A negative attitude is one of the greatest stumbling blocks with which a teacher has to contend. It not only warps and twists the mind, but induces conditions of tension and conflict in the body as well, which interfere with the student's advancement in most perplexing fashion. Every teacher knows that the attainment of a balanced relaxation is one of his major problems. It is a generally accepted truism that the difference between a well disciplined mind and one that is not is that one is a seeker after truth and the other holds an opinion—usually adverse.

Although relaxation of mind and body is one of the teacher's greatest difficulties, once it is achieved, the next step is controlled organization. “You cannot clinch a nail in a custard” affirms an Oriental proverb. Complete devitalization is little more than a mess. We make a great ado about freedom in this country, but Patrick Henry warned us at the outset that liberty can only be maintained at the price of eternal vigilance. And there is so much loose thinking and general loose-jointedness among our people even today, when we are still in



Carl M. Roeder

need of being reminded of Pearl Harbor, that I am continually referring my students to a book on posture which I keep on my studio table; it is by Janet Lane, entitled: ‘Your Carriage, Madam’. I would recommend it as an indispensable first-aid to the music teacher.

But both that bodily ease we call *Condition* and the physical organization known as *Position* are definitely related to the basic factor underlying all nature, namely, *Rhythm*. The flow and ebb which holds not only music but the entire universe together has been symbolized by the movement of water—the rise and fall of the tides, the arrested motion of calm waters, the long roll of a wave. Most beautifully is this unceasing pulsation in all nature set forth in the lines of Robert Frost:

“The heart can think of no devotion  
Greater than that of shore to ocean,  
Holding the curve of one position  
And counting an endless repetition.”

It is well to remember that even mechanical technique is not acquired entirely by everlasting repetition and physical discipline, but rather by a comprehension of natural processes; a co-ordination of all the physical factors, employed in such a way as to accomplish every desired effect with the utmost economy of effort, thus producing a perfect balance of the body working in harmonious collaboration. To learn exactly what this means watch a slow motion picture of a swan dive, a horse race, or even Joe Louis delivering a knock-out blow!

#### Reduce the Complex to the Simple

To clarify the matter of keyboard skill for my pupils after more than half a century of teaching, testing and experimentation, I published a book with the self-explanatory title of ‘Liberation and Deliberation in Piano Technique’. In this work of but fifty pages are boiled down all the essentials of a foundational technical equipment—principles, processes and exercises, with all the necessary materials for drill in finger, scale, chord, arpeggio and octave work. The cardinal doctrine in my mind was: “If you know a thing, it's simple; if it's not simple you don't know it and cannot teach it to others.” Every complex thing is but the interweaving of single strands, therefore, each difficulty should be reduced to its simple elements.

The steps of a successful procedure in technique consist of an orderly and logical sequence.

Freedom, and then organization must invariably precede drill.

I once heard Gabrilowitsch explain the Leschetizky method. He told of a knock at his door. Opening it he saw his landlady looking at him anxiously. “Is Monsieur ill?” she inquired. “Why, no,” he replied, “never felt better.” “You practice so strangely,” she continued. “You play a little, then stop as though weak and exhausted.” “Ah, madam,” he exclaimed, “that is the Leschetizky method,—little playing, but much thinking.”

There is too much practicing of the sort that calls to mind the boy who begged his father to take him to the shooting gallery. Once there he seized a gun and pulled the trigger again and again—bang, bang, bang, the explosions rang out. Impatiently the father interposed, “What on earth are you aiming at?” The lad replied eagerly, “I'm not aimin', I'm just shootin'!”

The technical build-up of a piano student must take account of all the requirements of a pianistic equipment. The first exercise which I use to establish a basis for *Condition*, *Position* and *Action* consists of placing the third finger on the side of the thumb, tip to tip, and then pressing and relaxing, first with a quick pinch and then with more and more prolonged pressure and release. This I call muscular breathing which is actually, whether we realize it or not, the background for definite articulation. It relates the finger to its source of power, helps to strengthen the first joint, focuses the vital energy where it is needed in key contact, thereby establishing the means for elasticity in action, and introduces an all important principle into piano playing: action followed by pause, effort alternating with rest. This is the essential basis of repose as it is the basis of fluent facility, and relates the technical processes to universal motivation which provides the pattern for every mechanical achievement of man. We must go to nature for our inspiration in every field of human expression.

#### The Four Pillars of the Structure

The next consideration is *Adjustment*, the co-ordination of all the playing members by means of gravitation, balanced resting, rotation and pivoting. This completes the main pillars of our technical edifice: *Condition—Position—Action—Adjustment*. From these the five points of technique already referred to can be readily developed, beginning with the earliest stages of piano study and leading to artistic proficiency.

Meanwhile, and in due course, all the important requirements of musicianship are given their place in the student's development. These will naturally include the ability to read accurately, the cultivation of a sensitive ear, a working knowledge of keys, chords and harmony, and an imaginative mind attuned to beauty and intelligent interpretative understanding. In short, a thorough musical training.

But none of us believes in being “all dressed up with no place to go.” Music is a social art and implies an audience. The musician cannot live unto himself. Playing for others is a necessary consideration in his training.

Among the various ways of resolving the teacher's problems, and this one in particular, there is no more effective means available than such opportunities as are offered by the annual Auditions sponsored by the National Guild of Piano Teachers and similar organizations.

Last year more than 11,000 students of all grades were examined at these Guild Auditions by judges of recognized distinction, and earned certificates of rating and diplomas in all the groups, ranging from elementary to the Young

(Continued on page 31)

# Heard and Told . . .

By EULALIA S. BUTTELMAN

WITH certain outstanding exceptions, relatively few conservatories, schools of music, universities and colleges are fortunate enough to enlist the services of faculty members



Eulalia S. Buttelman

who are simultaneously active as performing artists of note. The New England Conservatory possesses more than one such artist on its faculty, however, of whom one of the busiest is Jesus Maria Sanroma, pianist of the Boston Symphony, ensemble artist and soloist.

Although he has served on the piano faculty of the New England Conservatory successfully for more than two decades, Mr. Sanroma is widely

known as one of the most gifted pianists before the public today. Coming to the States from his native Puerto Rico as a very young man, he has been at the top of his profession ever since, with steady increase in recognition over the country. His tours with the Boston Symphony have brought his art before an ever-expanding audience.

Mr. Sanroma excels as an exponent of modern music, which he interprets with enthusiasm and superlative skill. His ability in sight-reading is phenomenal, be it from manuscript or printed page. Among his intimates he is always ready to entertain tirelessly at the piano, whether in solo, ensemble or as accompanist. With him, music is served with tremendous energy and respect, but music is also used by him as an art to enjoy whenever and wherever it may be.

Known to his friends as "Chu-Chu"—indeed one rarely hears him called otherwise—Mr. Sanroma is the life

of any party; his wit is of the rarest, and ever on tap. One brother, a flutist, lives close to him in Boston. Mercedes Sanroma, his beautiful wife, is herself an artist on the piano, frequently playing in ensemble with her husband. Both are absorbed in musical activity, but do not neglect the art of family living . . . three children now adorn their home, the latest, a tiny Mercedes Josefina, having just arrived in February.

In Summer, Mr. Sanroma visits his homeland, where some of his family still reside, and where he is warmly welcomed in concert appearances. This Spring he is making several trips to the west coast, first as one of the guest artists to appear on the Gershwin memorial program in San Francisco, and later for other concert engagements.

Particularly since the visit of Mme. Chiang Kai-shek has America been warmly alive to the needs of her valiant ally. It should not be difficult, therefore, for us to feel response to the cry of Mathew Yang, a Chinese music educator, who many months ago issued his appeal to the USA for books on music education, through a letter he wrote to David Mattern, of the University of Michigan faculty, whom he knew when studying at the university. That educator's appeal has been given sympathetic and wide circulation by the MENC via editorials in the *Music Educators Journal*, but the need has not yet been fully met.

Mathew Yang is director of music at Hanchow Christian University, and his whole life is devoted to the promotion of music education in China. At the university he teaches glee club, orchestra, choir, and instrumental classes. In addition, he is instructor in piano and choir at Nanking Theological Seminary. At this moment it is not known whether Mr. Yang is still carrying on—no evidence even exists that he is still alive. Neither is it known what has happened to the university at Hanchow or the college at Nanking. But in view of the Chinese miracle of survival in the face of years-long Japanese aggression, it would not be surprising if Mr. Yang and the institutions he serves continue to function somehow, somewhere, for the Chinese have thus far lived up to their adopted slogan: "No blackout of education!" in this war.

Anyone wishing to contribute much-needed books may communicate with headquarters office of the Music Educators National Conference at 64 East Jackson Boulevard, Chicago, Ill., for further information as to procedure.

In a charming house on the gleaming white sand dunes of Carmel-by-the-Sea live Mr. and Mrs. Jaffrey Harris, two artists whose home is a favorite rendezvous for the music colony of that California Shangri-La. Mrs. Harris, known professionally as Rachel Morton, dramatic soprano, maintains a lively teaching schedule, although until recently she devoted herself largely to concert singing both in America and abroad. A pupil of the one-and-only Jean de Reazke in Paris in her early singing days, Miss Morton has sung in Vienna and other European cities. Still active as a soloist, she is keenly interested in molding the promising vocal material under her tutelage.

Jaffrey Harris, an accomplished pianist and organist, accompanies his wife in some of her solo appearances. His own musical background is a rich one, embracing such contrasts as direction of the Opera in English Company which toured the country under the management of Vladimir Rosing some seasons ago, and acting as head of instrumental music in the schools of Carmel, where he lately replaced Harold Bartlett who left that post for service in war effort. Mr. Harris had likewise been expressing his patriotism in a practical manner by en-

gaging in industrial labors for some months before being summoned to take up the duties laid down by his predecessor in the schools.

Music is not, however, Mr. Harris' only artistic outlet; indeed, it is possibly not even his major one, for his very fine paintings proclaim him to be one of the most gifted artists resident on the Monterey peninsula—the painters' paradise.

The Harrises enjoy entertaining in their attractive home, and an evening there is spiced nowadays by the presence of many Army and Navy men and wives, who lend a military flavor to most west-coast functions these days.

Jacob Greenberg, associate superintendent of schools in New York City, is given several columns of space in the NBC program service bulletin for April. In an article on "The Utilization of Radio in Teacher Training", Mr. Greenberg writes of what he terms "an innovation that may prove to be the basis of far-reaching developments in the use of radio in teacher training". This refers to the newly-inaugurated courses at the NBC studios in Radio City which represent a joint experiment on the part of the city board of education and the NBC Inter-American University of the Air to provide New York City teachers with listening and study material from which they may derive credit. The two experimental courses offered this year deal with our American neighbors to the South—their music, history, institutions and general culture.

Certain programs of these courses will be heard via transcription at the board of education radio studio at the Brooklyn high school. Miss E. Ruth Spaulding, discussion leader, will cover the transcribed program and those heard at Radio City and at home.

## Lamont Summer Faculty to Include Josef and Rosina Lhevinne

DENVER, COLO., April 20.—Josef and Rosina Lhevinne will conduct master classes in the Summer quarter of the Lamont School of Music, extending from June 21 to July 23 and from July 26 to Aug. 27. Other faculty members for the session will include Florence Lamont Hinman, voice; John C. Kendel, music education; Orrea Pernel, violin and ensemble; Axton Clark, musicology, and Milton Shrednik, modern dance band and radio ensemble.

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## New York Studios

Many singers from the New York studio of William S. Brady have appeared during the current season. Edward Roecker, baritone, sang the leading roles in 'New Moon' and other operettas under Shubert direction, in Dallas, St. Louis and Louisville. He will appear in the same cities this Summer. During March, Mr. Roecker completed a tour in the East and South with a recital at the Ward-Belmont School, Nashville.

George Lapham, Philadelphia tenor, recently completed a series of concerts with appearances at the Matinee Musical Club, Philadelphia, and a re-engagement at the Chaminade Club in Providence. Herald Stark, tenor, head of the vocal department of the Iowa State University, had a successful mid-western tour, concluding with a Boston appearance as soloist with the Handel and Haydn Society, Thompson Stone conducting. Many pupils of Mr. Brady are equally successful as teachers in leading schools and colleges, among whom are Agnes Rast Snyder, contralto, now of the vocal department University of St. Paul, Minn.; Chase Baromeo, former bass of the Metropolitan Opera, head of the vocal faculty of the State University, Austin, Tex.; Leone Kruse, former Chicago Opera soprano, on the teaching staff of the Cincinnati Conservatory; Mabel Sharp Herdein, soprano, formerly of the Chicago College of Music, who conducts private classes in that city, Marguerite Cowles Barr, who has a crowded teaching schedule in Philadelphia, Maxine Schlanbusch, soprano, who teaches voice at the Ward-Belmont School in Nashville, Evelyn Eaddy, soprano, conducts large classes at the College of Keithville, Keithville, La.

Pupils of Queena Mario recently in the news are John Baker, baritone, who was one of the winners in the Metropolitan Auditions of the Air, and Edward Kane, tenor, who has been engaged for two appearances in Montreal in May. He will sing in Bach's 'St. Matthew Passion' and in 'Cosi fan tutte'. On April 6 he appeared with the Department of Education at the Brooklyn Institute of Arts and Sciences in the 'St. Matthew Passion'.

Berta Gerster-Gardini presented Lillian Odze, coloratura soprano, in recital in her studio on April 14. Miss Odze sang works by Bach, Weckerlin, Brahms, Strauss, Wise and Livingston, Yon and Rasbach. She was accompanied by Ruth Chandler May.

Anne Rust, dramatic soprano, pupil of Jane Freund-Nauen, has recently given several successful concerts for the United Seaman's Service. She was also heard at a concert for the Daughters of the Confederacy at the Hotel Plaza on March 20.

**Paret Harp Pupils Appear**  
A harp recital was presented by pupils of Betty Paret in Steinway Hall on the afternoon of April 17. Participants included Ayres Baker, Peri Mottahedeh, Sandra Baker, Ann Lennon, Eunice Allen, Bernard Halloran, Estelle Berk, Ann Halloran, Beatrice Sheidler, Marjorie Leigh, Ruth Shapiro, Nina Dunkel, Yvonne Harmon, Edna Thoma, Audrey Batkin, Patricia Yates, Grace Field, Margaret Fassitt and Frances Weld Gardiner.

## UNIVERSITY OFFERS FESTIVAL CONCERT

**Syracuse Spring Event Under Howard Lyman Has Thorne and Ridge as Soloists**

SYRACUSE, N. Y., April 20.—The Syracuse University Chorus, in its thirty-first season under the direction of Howard Lyman, director of the department of choral music, gave its annual Spring Festival concert on April 15 in the auditorium of the College of Fine Arts.

Barbara Thorne, soprano of the Philadelphia Opera, and Kirk Ridge, pianist and faculty member of the University, were soloists. Miss Thorne sang several arias and songs and joined with the chorus in the Schubert-Lichter 'Great Is Jehovah'. Mr. Ridge played works by Brahms, Chopin and Dohnanyi. Ada Shinaman Crouse was accompanist for Miss Thorne, and Murray Bernthal was assisting violinist. Choral accompaniments were provided by a string ensemble. Horace Douglas, who is resigning this year as official organist for the University chorus after fifteen years in that position, was presented with a parting gift and a speech of appreciation by Dr. Lyman.

## Philadelphia Settlement Music School Enlarges Faculty

PHILADELPHIA, April 20.—The Settlement Music School has engaged Karl Weigl as teacher of theory and composition, also Paul Nettl. Stefan Wolpe teaches harmony counterpoint and composition at the school. Recent recitals have been given at the school by Irma Wolpe, pianist, and bq Benar Heifetz, 'cellist, and Genia Robinor, pianist.

## Music School Faculty Heard

The Parents' Organization of the Music School of Henry Street Settlement, Grace Spofford, director, sponsored a concert by members of the Music School faculty on March 28 at the Playhouse. Participating artists were Grace Leslie, Rose Walter, Boris Saslawsky, vocalists; Lydia Hoffmann-Behrendt, Aurora Mauro-Cottone, Ethel Elfenbein, pianists, and Ura Osmolovsky, violinist.

## Cpl. Herrick Continues Singing

John Herrick, baritone, pupil of Harriot Eudora Barrows, has advanced from Private to Corporal in the Army; he has also found time to make concert appearances before the Operatic Society, the Rotary Club, the Kiwanis Club and the Jewish Ladies Society in Newport-News, Va., and to sing in several Army musicals and shows.

## Students Present Own Compositions

The fifth annual concert of original compositions written and performed by students of the High School of Music and Art, New York, was held in the school auditorium on April 15. Works for piano and violin, instrumental groups, voice and for orchestra by fifteen composers, ranging in age from twelve to seventeen, were performed.

## Works by Strimer Presented

An invitation concert of compositions by Joseph Strimer was given in the David Mannes Music School on April 12. Artists included Jennie Tourel, mezzo-soprano; Yves Tinayre, baritone; Vernon de Tar, organist, and Jacques de Menasce, pianist.

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# NEW MUSIC: Early Hymns and New Choruses Issued

EARLY AMERICAN HYMN TUNES  
RE-ISSUED BY MUSIC PRESS

CHOSEN from this country's store of hymn tunes of a century ago as representing, along with the Negro spirituals and the folksongs of Tennessee and Kentucky, the South's great contribution to our American musical heritage, the set of seven Early American Hymn Tunes edited by Carl Buchman and recently published by Music Press, Inc., is a treasure-trove of musical no less than historical interest.

The seven used, dating from between 1800 and 1860, are 'Liberty' by Stephen Jenks, from the collection, 'Delights of Harmony', of 1805; 'Louisiana', by William Walker, and 'Wondrous Love', anonymous, from 'Southern Harmony' of 1835; 'Mercy's Free' by Leonard P. Breedlove, from White and King's 'Sacred Harp', of 1859; 'Evening Shade', anonymous, from Carden's 'Missouri Harmony', of 1827; 'Weeping Pilgrim', by J. P. Reese, 1859, and 'Loving-Kindness', by J. P. and S. R. Penick, 1850. All excepting 'Mercy's Free' were originally written for just three parts, soprano, tenor and bass, but an optional alto part has been provided for them here.

The editor notes that it would be hard to find more authentic musical Americana than the vast repository of hymn-tunes from which this small cluster is taken, and that some of the melodies are similar to or even identical with prototypes two or three centuries old, brought to this continent by the Scots, English and Ulstermen who settled in the mountainous regions of the South, while some of the later tunes show a perceptible Negro influence, especially in the rhythmic structure.

In the first half of the Nineteenth Century a hardy band of composers who were also poets, itinerant preachers, and "singing school" directors developed a musical language that, as Mr. Buchman points out, may seem a crude kind of homophony to ears steeped in the polyphonic majesties of Lassus, Palestrina or Byrd, but which, he maintains, has "an accent and a savor of its own, not the less appealing for being less artful and less evolved". The compositions here given bear out this contention.

With this little collection Music Press adds one more to its lengthening series of stimulating adventures in peculiarly interesting fields of generally unfamiliar music.

## GRETCHANINOFF AND OTHERS WRITE CHORUSES FOR GALAXY

CHORAL novelties that have recently come from the Galaxy Music Corporation further accentuate the distinctive standards of this publishing house. Among them is a notably fine anthem for mixed voices entitled 'Vouchsafe, O Lord', by Alexander Gretchaninoff, whose individual style with its unmistakable Russian liturgical suggestions is here displayed



Alexander Gretchaninoff

with impressive effectiveness. That the closing 'Gloria' tapers off to a final piano 'Amen' is an intriguing deviation from traditional procedure. The English text for this work, which requires about four minutes, has been adapted by Margaret Bristol.

Channing Lefebvre has arranged a Manx folk-tune as a 'Fishermen's Night Hymn' for four-part chorus of men's voices, using a poem by Edith Clayton as the text. The melody has a rugged forthrightness which Mr. Lefebvre has emphasized by means of the full-throated choral effects he has adopted in his blood-stirring arrangement. The performance-time is three minutes.

Other noteworthy sacred works in this Galaxy sheaf are an excellently written, five-minute setting of Longfellow's 'God of the Earth' by Gordon Balch Nevin, which provides for impressively brilliant choral sonorities for mixed voices in four parts, and an attractive new setting of 'Jesus, the Very Thought of Thee' by George Wald for three-part women's chorus, with a singing time of two minutes.

## TWO ALBUMS FOR CHILDREN WRITTEN BY GRETCHANINOFF

TWO books of pieces for children by Alexander Gretchaninoff have just been published by the Edward B. Marks Music Corporation, under the titles, 'Children's Book', Op. 98, and 'A Child's Day', Op. 109. These are not the usual run-of-the-mill pieces written for children but are individual musical ideas individually treated.

The 'Children's Book', which is for the most elementary players, consists of fifteen little pieces, most of them only half a page, or very little more, in length, only one, as a matter of fact, occupying a full page. That is the last in the book, a charming little waltz named 'The Little Man'. The first four are very simple, and the second, 'The Camp of the Tin Soldiers', in which, by a typographical error, the bass clef sign is used instead of that of the treble clef, in which both parts

are obviously supposed to be written, finds a pendant in the later 'A Terrible Event', written entirely in the bass clef. 'After the Ball', 'Nancy Is Ill' and 'In the Woodland Glade', are some of the other titles.

In 'A Child's Day' a somewhat more advanced technical and musical status is assumed. The most appealing gay ones are 'A Visit to Grandmother' and 'The Happy Return Home', while 'Grandmother's Waltz', 'At Work' and 'My Little Horse' are others that are especially attractive among this group of ten.

Also for piano are the 'Vienna Sketches', a set of eight "impressions" in three-quarter time, by John Bass. These are all graceful and effective waltzes with unmistakably Viennese earmarks, offering no very serious difficulties to the player of modest technical equipment. The 'Viennese Round Dance' and the 'Promenade in the Prater' can boast the greatest hurdles with their groups of double notes. The other pieces are 'New Wine', 'Flower Girl', 'Old Street in Grinzing', 'Viennese Porcelain', 'In the Garden of Schoenbrunn' and 'Strolling Home'.

The Marks firm has also brought out a well-wrought version for piano solo of Tchaikovsky's Fifth Symphony, Op. 64, which promises pleasurable hours for fairly well equipped players.

## CHORALE IN 'MAGIC FLUTE' BECOMES AN ORGAN PIECE

FROM Mozart's 'Magic Flute' the chorale 'He Who Wanders', which occurs in Act 2, has been arranged as an organ solo by Arthur Hutchings under the title, 'The Pilgrim'. The transition has been made skilfully and the result is an organ Adagio of impressive dignity and mood.

The publisher of this transcription, the Oxford University Press, represented here by Carl Fischer, has also brought out an admirably devised arrangement for organ of Bach's beautiful 'Sheep May Safely Graze' aria from the Cantata No. 208, which lends itself with peculiar effectiveness to the sonorities possible on the organ, and a new edition of Bach's chorale prelude for organ, 'Sleepers! Wake', from Cantata No. 140.

In this arrangement the Bach Gesellschaft text has been followed and the figured bass, "bowing marks" and dynamic signs from the cantata version have been added, together with some indications of phrasing and a suggested "filling in" of the figured bass. Organists should find it interesting to compare this edition and that in the Riemenschneider edition of the 'Schübler Chorales' mentioned previously in these columns.

And the interest of organists should be enlisted also by the manual of Organ Accompaniments to the Unison Verses of 24 Hymn-Tunes from 'The English Hymnal' by Edward C. Bairstow, accompaniments of both immediate practical application and fertile suggestion. This, too, is an Oxford Press publication.

## MORE BRAZILIAN PIECES BY FRANCISCO MIGNONE

THREE new compositions by Francisco Mignone have just been released by the Edward B. Marks Music Corporation. A 'Canto de Negros', with a Portuguese lyric by Sybika and an English equivalent by Olga Paul, is a song of sharply defined individual character both in the voice part and the harmonically and rhythmically piquant accompaniment. The composer directs that it be sung "in a throaty manner", evidently with the object of suggesting the natural style of the untaught Negro folk-singer.

A 'Miudinho' ('Brazilian Dance') for piano is equally alluring to those

who find themselves more and more intrigued by characteristic Brazilian music that comes through the hands of native composers who move on an artistic plane. This is a rapidly moving light-footed dance, sophisticatedly treated, that must be played with a great deal of fire and dash. The rhythm established by the left hand in arpeggiated chords is provocative.

Then there is a chorus, 'Dorme-Dorme' ('Sleep, My Baby') for women's voices in three parts, simple but none the less charming in its tender naïveté. It has an English lyric by Olga Paul.

The Marks house also publishes a piano arrangement by Frederick Block of the 'Marche Sarcastique' from Shostakovich's 'Hamlet', a harmonically singularly continent bit of writing by the young Russian composer; an interesting Prelude, also for piano, by G. Birukoff, his Opus 8, and a well-devised version for piano of the 'Dance of the Comedians' from 'The Bartered Bride' by Smetana. L.

## BRIEFER MENTION

### For Solo Voice:

'Liberty Under God', by John Sacco, words by Gerard Willem Van Loon, a finely expressed, dignified utterance of patriotism, of timely significance (G. Schirmer).

Six Hebrew Songs, by Jacob Weinberg, a collection of settings of Biblical and other texts, couched in characteristically colorful musical language, with florid line of special significance in 'From Ecclesiastes', 'The Lord Will Rebuild Galilee' and the 'Poem' ('Beyn Nhar Prat'). The other songs in different vein are 'Be Strong and Courageous', 'The Lord Is Mighty' and 'That's the Way'. Only Hebrew texts are given (C. Fischer).

'In My Garden of Auld Lang Syne', by Jessie L. Deppen, words by George Graff, a pleasing song of the traditional melodic ballad type (Chappell).

'Dream-Pedlary', by Herbert J. Tily, an attractive and vocally effective setting of spacious melodic contour of a poem by Thomas Lovell Beddoes. 'It Isn't Raining Rain to Me', a tripping setting by Edward E. Menges of the Robert Loveman poem that gaily expresses the spirit of the text (Presser).

'My Irish Katie', by Robert Stolz, words by Gladys Shelley, an attractively lilting little Irish song that brings the Viennese composer's output up to the amazing opus number of 727 (G. Schirmer).

'House on Honeymoon Hill', by Hermene Warlick Eichhorn, words by Rose Myra Phillips, a tender little song of ingratiating sentiment (Ditson).

### For Clarinet:

'Song-Dance of the Shepherd Lehl', from 'Snow Maiden', by Rimsky-Korsakoff, expertly arranged by Simeon Bellison for clarinet and piano with engaging results. 'Carnival of Venice', theme and variations (four in all) by Paul Jeanjean. A brilliantly effective virtuoso piece based on a familiar tune, for clarinet and piano (C. Fischer).

'Csardas', by V. Monti, effectively transcribed by Charles J. Roberts, with piano accompaniment. 'The Imp', by Robert L. Sanders, arranged as a sparkling solo, with piano accompaniment, from the composer's mixed clarinet quartet of the same name (C. Fischer).

'Morning Song', 'Retrospection' and 'Folk Song', from Mendelssohn's 'Songs Without Words', adroitly arranged by Gustave Langenus for three B-flat clarinets and B-flat bass clarinet (Ensemble Music Press; C. Fischer).

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# Southern Music Educators Convene

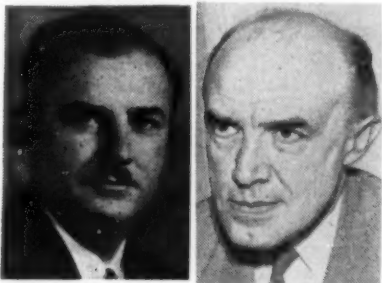
## Organization Confers in Atlanta in Eighth Biennial — Celebrates Twenty-first Birthday—Officers Elected

ATLANTA, GA., April 20.

THE Southern Music Educators' Conference convening in Atlanta on April 6, 7 and 8 for its twelfth meeting and eighth biennial, also celebrated its "coming of age." The organization meeting was held in Atlanta twenty-one years ago.

Original plans for a gala celebration convention were changed to a Wartime Institute, with the theme, 'Music in a War and Postwar World'. Luther D. Richman, of Richmond, Va., president, presented the program. The morning and afternoon sessions were given over to workshops and forums. Concerts were given on the three evening programs.

Representatives came from the entire Southern Conference area: Virginia, West Virginia, Tennessee, South Carolina, North Carolina, Mississippi, Louisiana, Kentucky,



Luther A. Richman, Retiring President Augustus D. Zanzig, Workshop Conductor

Georgia, Florida, Alabama and the District of Columbia.

Augustus D. Zanzig, music consultant for the United States Treasury Department, conducted the "workshops" on leadership and organization. Forums and discussions were led by William D. Boutwell, director of Information Service of the U. S. Office of Education and the Wartime Institute; Homer Anderson, associate Field Director, War Savings Staff Education Section and president of the American Association of School Administrators; Nancy Larrick of the War Savings Staff Education Section; and departmental chairmen and State Representatives of the Conference.

### Victory Song Festival Held

A Victory Song Festival, the opening evening concert at the Municipal Auditorium, under the direction of Mr. Zanzig, was a modern-day version of an old-time "Community Sing." The audience of 5,000 sang lustily. The Georgia Chapter of the American Guild of Organists, seated on the stage, sang noble hymns. The WAACS and the WAVES sang their songs. A 900-voice choir from the elementary schools, 250 Camp Fire Girls and a 500-voice choir from the Negro schools, seated in the various balconies of the auditorium, sang their typical songs.

'Music Unites the People' was the theme of the second-evening concert given by the Atlanta Junior

and High Schools, under the direction of Anne Grace O'Callaghan, supervisor of High School Music. Seated on a huge stage, giving sectional numbers and then a complete ensemble, were the chorus of 1,000; the In-and-About Atlanta Orchestra of 115 players and two concert bands of 150 players each. Henry Sopkin, of Chicago, was the guest conductor of the orchestra, Marcia Weissgerber, of the Atlanta Schools, the organizing director.

The closing evening concert was given by the Atlanta Elementary Schools, a chorus of 1,200 voices, under the direction of Ruth Weegand, supervisor of music. The chorus was assisted by the West End Elementary Band, Roy Lee, director.

Officers for the term of two years were elected. Max S. Noah, director of music at the Georgia State College for Women at Milledgeville, was elected president, succeeding Mr. Richman, State Director of Music in Virginia; Mr. Richman, automatically by the organization's Constitution, became the first vice-president; Anne Grace O'Callaghan, supervisor of music in the Atlanta High School, second vice-president. Other officers will be elected at the National meeting.

State representatives elected include Alton O'Steen, of Mont-



Max S. Noah, New President of the Southern Music Educators

gomery, for Alabama; Fred W. McCall, Jr., of Miami, for Florida; Elise Lipscomb, of Columbus, for Mississippi; Robert Smith, of Charlotte, for North Carolina; Walter Graham, of Gaffney, for South Carolina; Irving Wolfe, of Nashville, for Tennessee; Paul Saunier, of Richmond, for Virginia.

HELEN KNOX SPAIN

## Untying the (K)nots of Piano Study

(Continued from page 27)

Artist divisions. The preparation involved for playing the programs they offered, the encouragement received from the judges' helpful criticisms, and the benefits derived by the teachers who availed themselves of the opportunity of entering their pupils are now so generally recognized that this movement is taking on gratifying proportions as one of the most significant educational projects of our times. The performances are judged on accuracy, tone quality, technique, rhythm, phrasing, pedal and interpretation, and the standards held up to the students as goals give the teacher a highly stimulating objective to be kept before him throughout the year.

In company with all progressive teachers I believe that the most important part of the lesson is contributed by the student. Real teaching is definitely not a pouring-in process but an arousal. Not filling the well with an outside supply, but opening a spring. To be welcomed into the pupil's domain of thinking the teacher must enter with a calm and sympathetic amiability if he hopes to broaden its scope and assist in its evolution. A sense of humor is frequently a helpful ally in the classroom. A bit of pleasantry often renews attention, relieves strain and clarifies a difficulty. For example, I was explaining to a timid and conservative girl how to play *sforzando* chords. Telling her to pull them up by the roots as she would a resisting plant or an unyielding tooth, I smiled as I remarked that a friend of mine had suggested as an appropriate motto in a dentist's office: "The Yanks are coming!" The laugh that followed cleared the way, and the chords yielded to treatment.

Attention and interest are more readily captured and held by the development of observation than by the laying down of rules. Illustration and example are more potent than precepts. In fostering a love for work,

beauty has a more direct appeal than duty. A flag unfurling to the breeze may illustrate an ascending arpeggio. A skater partly stooping as he glides along to make a sweeping turn, can exemplify fluency, momentum and dynamic grace in a scale or glissando passage. The balanced adjustment of *accelerando* and *diminuendo* are strikingly set forth by an aeroplane in action. Such things are part of the young mind of today and arouse an immediate response.

It is a mistake for the music student to confine himself too exclusively to his own special interest. Outstanding achievements in other cultural fields; literature, drama, painting, and architecture will stimulate his musical awareness. Then he will learn that every tone relates itself to line, color and emotion; that every sound he makes is either tending toward a climax, or receding from one to begin reaching for another. And then he will really direct his efforts toward the kind of understanding, control and skill that will enable him to spin musical gossamers of exquisite charm, real tonal structures of stately beauty, or project dramas in sound with searching eloquence.

The teacher's greatest privilege and his greatest joy is that of collabora-

tion with his student as he watches "the soul unfold itself like a lotus of countless petals."

An anonymous little poem entitled 'The Teacher' was brought to my attention some years ago, and I have treasured it ever since.

"What can I give to youth that youth cannot get for itself?

I cannot hold up truth shining before them or point to it on a safe shelf, saying,

'Here it is! Take and see that it is good!'

(I am not sure enough myself.)

If I should try to play the priest or pedant,

They would most surely find me out, For they have keen eyes for truth, have youth.

But I may invite them, saying: 'I am not wholly blind—

Come, let us find what we can find!'"

## Metropolitan Gives Extra Performance

(Continued from page 8)

son was conducted by Sir Thomas Beecham. Walter Cassel appeared as Valentin for the first time and was accorded a hearty reception. Others in the cast were Eleanor Steber, Lucielle Browning, Thelma Votipka, Charles Kullman, Norman Cordon and Wilfred Engelman.

With Cesare Sodero conducting, the 'Traviata' cast was headed by Bidu Sayao, Charles Kullman and Frederick Warren, with Thelma Votipka, Helen Olheim, Alessio De Paolis, George Cehanovsky, Louis D'Angelo and Lorenzo Alvary in other parts. The performance of 'Cavalleria Rusticana' was given with Zinka Milanov as Santuzza, Lucielle Browning as Lola, Doris Doe as Mamma Lucia, Frederick Jagel as Turridu and Alexander Sved as Alfio. Licia Albanese was the Nedda of 'Pagliacci', with Arthur Carron as Canio; Francesco Valentino as Tonio, John Dudley as Beppe and Walter Cassel as Silvio. Mr. Sodero conducted. Leading dancers of the ballet were Mme. Boris and Mr. Dolinoff.

Paul Breisach conducted the 'Marriage of Figaro' performances, the cast of which was the generally familiar one headed by Ezio Pinza as Figaro, though Hertha Glaz took over the role of Marcellina. Bidu Sayao reappeared as Susanna, Eleanor Steber as the Countess, Jarmila Novotna as Cherubino and Marita Farrell as Barbarina. John Brownlee was once more the Count and Salvatore Baccaloni sang Bartolo. Alessio Di Paolis, John Garis, Louis D'Angelo, Lucielle Browning and Lillian Raymondi were other participants. Large audiences were the rule for all performances.

### Delta Omicron Extends Contest

The National Board of Delta Omicron has announced the extension of the National Composition Contest open to all women composers to Sept. 1. All inquiries should be addressed to Mrs. L. B. Grannis, 219 Lake Shore Drive, Chicago.

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## CHICAGO MUSIC SCHOOL LISTS SUMMER FACULTY

### Ganz to Lead Recitals and Classes During Two Terms at Musical College Master Series

CHICAGO, April 20. — The Chicago Musical College, Rudolph Ganz, president, will hold its Summer Master School in two sessions, the first term starting June 23 will run to Aug. 3 inclusive; the second term extending from Aug. 2 to Sept. 4.

The Summer faculty recitals will be



Rudolph Ganz

Dorothy Crost

given by Rudolph Ganz, Leon Same-tini, Chicago Christian College Choir, Helen Curtis, Hans Rosenwald, Reinhold Schmidt, Naomi Cook, Lorena Anderson, Hans Hess, Charlotte Chambers, Dorothy Crost, Thaddeus Kozuch, Sam Raphling, Bernice Jacobson, Max Wald, C. Gordon Wedertz and Mollie Margolies.

In addition to the above, the music faculty includes Nelli Gardini, Richard de Young, Merle West, Hazel J. Langemak, Mary Strawn Vernon, Gustav Dunkelberger and Sam Raphling. M. M.

### Jagel Appears in Opera and with Orchestras

Frederick Jagel, tenor of the Metropolitan and Chicago Opera, who, aside from New York appearances with the Metropolitan, was heard in thirty-two performances in South America, Mexico and Havana, and a series with the San Francisco Opera. He was heard recently as soloist in 'The Damnation of Faust' with The New York Philharmonic-Symphony under Artur Rodzinski; in Beethoven's Ninth Symphony with the Philadelphia Orchestra in Carnegie Hall, Eugene Ormandy, conducting, and will be soloist at the Ann Arbor Music Festival in Verdi's 'Requiem' and Frederick Stock's 'Psalm'. Mr. Jagel is an artist pupil of William S. Brady of New York.

### Stefan Lectures at Vassar

POUGHKEEPSIE, N. Y., April 20.—Dr. Paul Stefan, author, musicologist and critic, and former Vienna correspondent of MUSICAL AMERICA, has appeared as lecturer under the auspices of the Music Department of Vassar College. His topics included German

and Czech music, the development of opera, changing tastes and the experiences of a critic. A recital for the Music Department was given by Mrs. Jella de Fernwald-Stefan, former contralto of the Vienna Volksoper.

## FACULTY AND STUDENT EVENTS AT INSTITUTE

### Grandjany, Carpenter and Bacon Give Recitals — Women's Choruses Heard

Marcel Grandjany, harpist, member of the faculty of the Institute of Musical Art of the Juilliard School of Music, gave a recital at the Institute on April 9. His program included original works and transcriptions and compositions by Rogers-Decasse, Galetti, Gretchaninoff and Betty Paret. Lillian Carpenter, organist, gave a recital at the Institute on April 10 in the Concert Hall. The program consisted of works by Bach, Rheinberger, Vierne and Franck. Katherine Bacon, faculty member, played on April 16.

Students from the class of Lucia Dunham at the Institute gave a song recital on April 9. The program included excerpts from the Stabat Mater by Pergolesi sung by a women's chorus and songs of Tchaikovsky, Puccini, Handel, Delibes, Gounod, Brahms, Ravel, Schumann, Mozart.

The Women's Chorus of the Institute, under the direction of Igor Buketoff, sang at the Riverside Church on April 11. Frederick Kinsley was the organist and the soloists were Marjorie McClung, soprano; Dorothea Flexer, contralto; Charlotte Wallace Murray, mezzo soprano; Catherine Johnk, harp; John Hein, flute; Thomas Curran, flute; and Phyllis Kraenter, 'cello. The program included Loeffler's "By the Rivers of Babylon" and Hesse's "Miserere".

## JUDGES NAMED

### National Piano Playing Auditions Attract 10,000 Students

Judges for the 1943 National Piano Playing Auditions to be held during May and June in 125 centres have been announced by Mrs. Irl Allison, secretary of the National Guild of Piano Teachers, annual sponsors of the examinations. More than 10,000 students are expected to participate this year. Honors awarded include high school, collegiate and young artist diplomas and district, state and national honor roll certificates.

Carl M. Roeder, dean of the Guild, heads the judging staff. He will be assisted by Guy Allen, Hans Barth, Carl Berggren, Dr. Robert Braun, Clarence Burg, David Campbell, Dr. LeRoy B. Campbell, John Carre, Walter Charbury, Frederic A. Cowles, Gene Fiset, Doris Frerichs, Frank Giampoali, Augusta Gentsch, Elizabeth Gest, Margaret Day Grubb, Earnest Harrison, Bristow Hardin, Arthur Hice, Isabel Hutcheson, Leslie Hodgson, Dorothy Kendrick, Charles Kiker, Ernest Lachmund, Albion Metcalf, John Mokrejs, Harold Morris,

Elizabeth Newman, Gladys Ondricek, William O'Toole, Lillian Pettibone, Rose Raymond, LaSalle Spier, Stanley Sprenger, Franklin Stead, Edith G. Waxberg and Ralph Zirkle.

The auditions will be held throughout the country.

## PEABODY AUGMENTS SUMMER SCHOOL LIST

### Thirty-Second Session to Have Larger Faculty and Offer Broader Curriculum

BALTIMORE, Md., April 20. — The Peabody Conservatory of Music will open its Summer School on June 21 for a session of six weeks, ending July 31.

The school, which will be under the management of Frederick R. Huber, is now in its thirty-second season, and this year its faculty has been enlarged, and its curriculum broadened. The School will continue its policy of coordinating the work of the session with the Summertime schools at the Johns Hopkins University and the Maryland Institute. By this arrangement students of the several schools are afforded the opportunity of pursuing supplementary studies at the other institutions. There are no formal examinations of admission, except for students desiring credits.

Members of the Winter School faculties constitute the staff. They will be supplemented by Olga E. Prigge, who will give a course in group instruction in piano; and Bart Wirts, former faculty member of the Peabody, who will have charge of the 'cello department.

Frank Bibb and Fraser Gauge will conduct the voice classes again this season; Austin Conradi and Pasquale Tallarico will be on the piano faculty; Charles M. Courboin will teach organ; Howard Thatcher, harmony, orchestration and conducting, and Lewis Cheslock, violin. A series of artist recitals will be given.

## MILLS COLLEGE PLANS SUMMER MUSIC TERM

### Faculty for Six-week Term Includes Several Noted Artists and Teachers

MILLS COLLEGE, CAL., April 20.—The teaching staff for the summer music session at Mills College, June 28 to Aug. 7, will include Darius Milhaud, E. Robert Schmitz and members of the Budapest String Quartet: Josef Reisman, Boris Kroyt, Alexander Schneider and Mischa Schneider.

The summer course is under the general direction of Luther B. Marchant, dean of the School of Music, with Margaret C. Prall, assistant professor of music; Alma Schmidt Kennedy, Milda Nixon Bainbridge, instructors in piano, and Charles Jones, instructor in music, of the regular faculty, assisting. Berta Elmsmith, director of music at Brearly School, New York, and Anthony P. Campanella, instructor in band instruments, Central High School, Washington, D. C., also will take part in the program. Musical technique, theory and history, as well as music in education will be features of the various available courses.

### Joyce Barthelson Plays in Two Maryland Recitals

WESTMINSTER, Md., April 15.—Joyce Barthelson, pianist, was heard in a sonata recital in conjunction with Philip Royer in Music Hall of Western Maryland College on April 9. The program included works by Handel, Mozart, Hindemith and Beethoven. Miss Barthelson also appeared alone in recital on March 9 playing a Mozart sonata, a Chopin group and several contemporary American works.

## EASTMAN MUSIC SCHOOL PLANS BUSY SUMMER

### Regular Faculty to Teach Varied Curriculum—To Give Ensemble and Solo Recitals

ROCHESTER, April 20.—The Summer Session of the Eastman School of Music will open June 28 and close Aug. 6. The regular faculty of the school will be on duty during this period. Practically all the courses of the scholastic year curriculum will be offered providing opportunity for students to enroll for study in connection with the earning of graduate and undergraduate degrees.

Many special courses will be offered. Among these are the methods courses for teachers of 'cello, organ, piano, violin, and voice; choral conducting, church service playing, piano interpretation, song interpretation, song and speech, voice literature, instrumental ensemble, and string quartet.

A series of evening recitals will be given in Kilbourn Hall by members of the faculty and students will participate in afternoon programs. The chorus and orchestra of the Summer School will also be featured in the concert series.

The Eastman School will combine with the College of Arts and Sciences of the University of Rochester in providing a program of recreation for students.

## Chicago Concerts

(Continued from page 19)

harmonic String Quartet: John Weicher, Robert Quick, Walter Hancock, and Dudley Powers, members of the Chicago Symphony, gave a chamber music recital in the Woman's Athletic Club. Mrs. Frederick Stock, widow of the symphony orchestra's late conductor, was present.

The American Opera Company, Lawrence Waite, conductor, gave a performance of Verdi's opera, 'La Traviata', in Kimball Hall, on April 4.

The Lake View Musical Society gave a concert at the rooms of the Alliance Francaise, Fine Arts Bldg., on March 22. Those taking part were Erna Mann, pianist; Lilyan Sacks, soprano; May Barron, contralto; Blanche McGuire, pianist-accompanist, and Helen Leefelt, accompanist. On April 12, the Society gave a concert at the Arts Club, presenting Rose Lyon DuMoulin, pianist; Vesta Murray Watkins, soprano; Sydney Smith Cooley, contralto, and Margaret Jean Cree, 'cellist.

The Lawrence College Choir of Appleton, Wis., Carl J. Waterman, director, gave its annual concert at the Goodman Theater on April 5. The clear enunciation, excellent harmony and the purity and fresh quality of the voices made this concert enjoyable.

The Apollo Musical Club, Edgar Nelson, conductor, gave Beethoven's 'Missa Solemnis' in D, in Orchestra Hall on April 6, with Esther Hart, soprano; Virginia Auyer, contralto; Charles Sears, tenor, and Mark Love, bass, soloists. The Chicago Symphony and Robert Birch, organist, assisted.

The combined forces of the chorus, quartet, orchestra and organist, gave a moving interpretation of this great work, which Dr. Nelson directed with authoritative skill.

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## Rochester Festival

(Continued from page 3)

day evening, April 15. The players were as usual selected from the Philharmonic Orchestra and from the ranks of the school orchestras. The soloists were Jaques Gordon and Mac Morgan. The program comprised 'Natchez-on-the-Hill' by John Powell, Symphonic Poem 'Winter—Spring' by Ernest Bloch, Concerto for Violin and Orchestra by Leo Sowerby, 'Hymn to a Free France' by Bernard Rogers, American Suite for Strings by Charles Wakefield Cadman, and Howard Hanson's 'Drum Taps' for chorus, baritone solo and orchestra. The program was broadcast in its entirety and was also recorded for use overseas.

Mr. Gordon gave the Sowerby concerto a magnificent performance, although it is an ungrateful thing to play. It is monotonous in orchestration, with little change of mood or speed and is too long. Mr. Gordon's playing of the cadenza at the close was breath-taking, and the audience expressed its appreciation in emphatic terms.

### Cpl. Mac Morgan Sings

Mr. Rogers' 'Hymn to a Free France' sounded very broken and hopeless, nothing that could be called encouraging to the French people. There was no smoothness that is usually implied in the term "hymn" and the phrases were short and unrelated, in addition to being completely dissonant. It would be surprising if the French enjoyed it. Cadman's American Suite for Strings, which followed, was a pleasant relief, and Dr. Hanson's stirring 'Drum Taps' was a welcome rehearing. The chorus, orchestra and Corporal Morgan, whose voice has both beauty and power, gave the composition an exciting performance. Cpl. Morgan was released by courtesy of Capt. James R. Southern from his duties at the 470th Coast Artillery Battalion, Anti aircraft in order to sing at the performance.

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On Friday evening, April 16, the Eastman School Junior Symphony Orchestra, Dr. White conducting, with Roy Harris as guest conductor and Robert Schulz, piano soloist, and the Eastman School Choir, Herman Genhart conductor, provided an interesting program for the large audience. The program opened with George W. Chadwick's overture, 'Rip Van Winkle'. Bernard Wagenaar's 'Divertimento'—'Cortège, Pasy, Pastorale and Rondo'—was pleasing in the modern idiom. The Eastman School Choir under Dr. Genhart sang Randall Thompson's arrangement of 'The Lark in the Morn' unaccompanied; Wayne Barlow's 'Madrigal for a Bright Morning'; 'King Herod and the Cock', an arrangement by Alen I. McHose, and Thomas Canning's 'Humpty Dumpty'. The singing was excellent, with the diction so good that scarcely a word in all four songs was lost to the audience. After intermission, Roy Harris conducted his own 'Ode to Truth', a dry scholastic composition, and Robert Schulz was piano soloist in Gershwin's 'Rhapsody in Blue'. Mr. Schulz and the young players under Dr. White gave the rhapsody a first rate performance, and the audience enjoyed it.

On Saturday evening, April 17, the ballet performance that always closes the festival each year was given to a full house with many people turned away. Dr. Hanson conducted the Rochester Civic Orchestra, Thelma Biracree was choreographer and soloist, and Olive McCue guest soloist. The ballets included Eric DeLamar's 'The Betrothal', 'Night Clouds' by Wynn York, 'The White Peacock', by Charles Griffes, 'Dance from the Rhumba Symphony' by Harl McDonald, 'Village Music' by Douglas Moore, and Deems Taylor's 'Through the Looking Glass'.

### Two New Ballets

All the ballets had been given at the Eastman Theatre on previous occasions, with the exceptions of Harl McDonald's and Douglas Moore's. As most male dancers are in the armed services—the one exception being Robert Cliequenois, who took the part of the 'Jabberwock' in 'Through the Looking Glass'—the ballets were probably chosen with that in mind. Ruth Clark, in Maeterlinck's 'The Betrothal' as Tytyl, showed admirable technique and her work as the White Knight in the Taylor ballet deserves special commendation.

'Night Clouds' was danced by Miss McCue and Miss Biracree, as was also the 'Dance from the Rhumba Symphony', which was South American in costume and rhythm. The 'Village Music, was square dancing, with an interpolation of a Nocturne danced by Ione Whitford, Ruth Clark and Joy Curtis. Miss Biracree took the part of Alice in 'Through the Looking Glass', and at its close received much applause and flowers, which were also bestowed on Miss McCue. Dr. Hanson, Alice Couch who did the costumes, and others who took part in the ballets, assembled on the stage at the close of the performance to receive the applause of the capacity audience.

MARY ERTZ WILL

## CONSERVATORY PLANS SUMMER CURRICULUM

### American Music School in Chicago Lists Three Six-Week Sessions

CHICAGO, April 20.—The American Conservatory of music announces its curriculum for the Summer of 1943. There will be three consecutive sessions of six weeks each; the first to start May 13, the second or principal session extending from June 24 to Aug. 4, and the third from Aug. 5 to Sept. 15. Under the direction of the officers of the Conservatory—John R. Hattstaedt, president, and Charles J. Haake, dean of the college—the facilities of the Conservatory will be expanded and new courses offered. Examinations for a limited number of free and partial scholarships will take place on June 22 and 23.

The faculty includes Heniot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanieck, Louise Robyn, Earl Blair, Mable Osmer, Gordon Campbell, Jeanne Boyd, Theodore Harrison, Charles La Berge, Elaine De Sellem, Louis Rousseau, John Weicher, Herbert Butler, Scott Willits, Edmund Kurtz and Lois Colburn, Margaret Sweeney, Mr. Van Dusen, Dr. Herbert E. Hyde and Mr. Eigenschenk.

The public school music department will offer most intensive courses, especially during the major Summer session. Instructors include Clarence Dissinger, Ann Trimmingham and Henry Sopkin. One of the features of the summer session is to be the normal class in Children's Musical Training under Louise Robyn. Intensive courses in Class Piano Methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others. A series of artists faculty recitals at the Conservatory Recital Hall for the Summer term is planned.

### Erno Balogh Plans Radio Series

Erno Balogh, composer-pianist, recently returned from a concert tour which included appearances in Wellesley, Mass.; Long Branch, N. J.; Newark and Bellefontaine, O., and Gettysburg, Pa. During this tour Mr. Balogh introduced several of his own works as well as compositions by the Brazilian composers, F. Vianna



Edward Collins Theodore Harrison

and Mignone. Mr. Balogh will give a series of five broadcasts commencing May 2 featuring contemporary music. The opening program will feature Burrill Phillips' 'Set of Informalities', a world premiere. Included in this series are also world premieres of works by the American composers Anis Fuleihan and Goddard Lieber-son.

## SPRINGFIELD PLANS TWO MAJOR COURSES

### Community Concert and Wagner Attractions Listed—Face New Difficulties

SPRINGFIELD, MASS., April 20.—Springfield's two major courses, announced this month, face another obstacle next fall in addition to the problems created by the war. Revenue for the Community Concert course, sponsored by the Junior League of Springfield and the Charles L. Wagner course, managed locally by Edward H. Marsh, will be cut nearly \$2,500 next season because of an order by the State Fire Inspector that the Municipal Auditorium have three extra aisles to side exits. This change, to conform to state building codes, will reduce the capacity of the hall from 3,600 to 3,200.

Community Concerts were especially hard hit, since they had decided on an extra concert in addition to the four customary ones. The series will bring: the Boston Symphony, led by Serge Koussevitzky; Rudolf Serkin, Ezio Pinza; Nathan Milstein; and a joint recital by Paul Draper and Larry Adler.

The Wagner series will bring: the Rochester Philharmonic, led by José Iturbi, with Joseph Battista as piano soloist; Wagner's 'Faust' company; Jan Kiepura; and Artur Rubinstein. J. D. D.

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# New Shell to be Built for New York Stadium

(Continued from page 3)

including new electrical amplification the stand will permit of complete staging of opera, dramatic performances or ballet, with full ability to utilize the sets of standard theatre productions. The sight lines have been so arranged as to permit much better vision by the audience at the extreme ends of the seating arena. The main stage has been brought sufficiently far forward in a deep apron of approximately 100 feet width which will permit ballet, opera or special works to be staged within the uninterrupted view of every member of the audience. A full height cyclorama forms the main background which will lend itself admirably to modern stage-lighting effects.

"The conductors' and the soloists' dressing rooms, as well as large dressing rooms for the orchestra, are on the same level as the main stage, making access thereto much simpler than the previous arrangements of separate structures from which the performers had to pass in the open air to reach the actual stage.

"The construction is such that it can be easily dismantled and re-erected each year and in such a manner as to be structurally sound at all times."

## Four Conductors Engaged

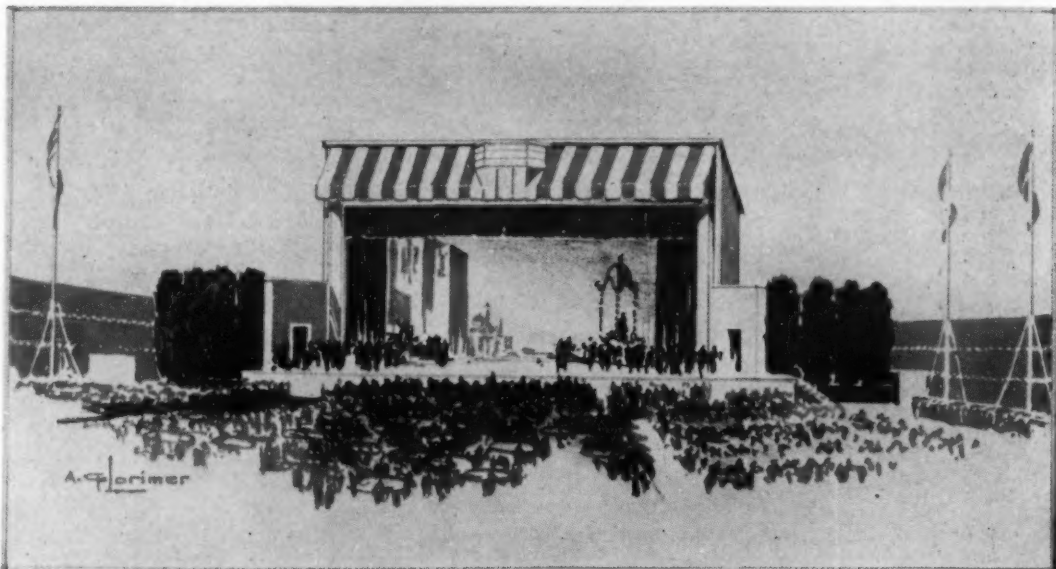
Conductors already announced as engaged for the new season of Stadium concerts are Fritz Reiner, Alexander Smallens, Efrem Kurtz and Morton Gould. Mr. Reiner will conduct the first five concerts of the eight-week season. Mr. Reiner also conducted five concerts at the Stadium last year as well as concerts during the seasons 1939, 1937 and 1931. Mr. Smallens, now on tour with the 'Porgy and Bess' company, will celebrate his tenth season at the Stadium this summer. Efrem Kurtz will return for the fifth consecutive summer. New to Stadium audiences will be the twenty-nine-year-old American composer-conductor, Morton Gould, well known on the air and in the concert hall. His programs will give special emphasis to the works of American composers.

Three soloists are listed for the first week. For the third successive summer Artur Schnabel will be the opening night attraction. He will play the Tchaikovsky Piano Concerto on an all-Tchaikovsky program. On the first Saturday night, June 19, Albert Spalding returns for the ninth summer. On Monday, June 21, Marjorie Lawrence will be heard. This will be the first Stadium appearance of the Australian soprano of the Metropolitan.

Announcement of other soloists, as well as plans for ballet and possibly operetta, will be made later, according to the statement, which points out that ambitious plans are only possible if the necessary amount of money is raised and that each year public-spirited persons help underwrite the Stadium's deficit.

Plans are under way to provide more free seats than ever before to service men in uniform, thousands of whom attended last year.

The Concert Committee of Stadium Concerts is unchanged. Mayor Fiorello H. LaGuardia and Samuel A. Lewisohn remain honorary



The Architect's Drawing for the New Stadium Shell

chairmen. Mrs. Charles S. Guggenheimer is chairman and Mrs. Pierpont Morgan Hamilton is executive vice-chairman. Vice-chairmen are Mrs. Henry Martyn Alexander, Mrs. George Backer, Mrs. Arthur Lehman, Countess Mercati, Mrs. William S. Paley, Mrs. John T. Pratt

and Mrs. William Rosenwald. Arthur Judson is the manager, Samuel A. Lewisohn the treasurer, and Dorle Jarmel the general press representative. As in previous seasons, the Columbia Broadcasting System has exclusive rights to the Stadium Concerts.

## EMERGENCY FUND ENDS RELIEF

### Financial Help to Musicians Suspended for Duration—Other Aid to Continue

The Musicians Emergency Fund has abandoned the administration of relief for the duration of the war, according to Mme. Yolanda Mero-Irion, executive director of the organization. Mme. Irion said the organization would lay more emphasis than ever before upon securing employment for talented young musicians. More than \$1,000,000 worth of paid work for artists has been provided since the Fund was inaugurated.

The wartime schedule of the group will include music lessons for members of the armed forces and concerts in East Coast naval bases.

The Musicians Emergency Fund, of which Mrs. Lytle Hull is president, was organized to bring relief and rehabilitation to thousands of musicians during the depression. In its twelve years of history it has rarely had less than 4,000 to 5,000 cases on its roster which were receiving intermittent help.

### Sowerby and Kubik Win Awards

The Society for the Publication of American Music, Oscar Wagner, President, chose for publication this year Leo Sowerby's Sonata for Clarinet and Piano and Gail Kubik's Sonata for Violin and Piano. This is the fourth time that Dr. Sowerby has been thus honored by the Society. He was born in Grand Rapids, Mich., and was graduated from the American Con-

servatory in Chicago, where he is at present a member of the faculty.

Mr. Kubik, at present a member of the armed forces in Culver City, Calif., was born in South Coffeyville, Okla. He was a pupil of Mr. Sowerby at the American Conservatory, where he received his M.M. "sum caude" in 1935. He is now in charge of film music in the O.W.I.

## TWO AMERICAN COMPOSERS WIN INSTITUTE AWARDS

### Academy of Arts and Letters Gives Grants to Paul Creston and William Schuman

Dr. Walter Damrosch, president of the American Academy of Arts and Letters announced on April 17 the recipients of the Academy's and Institute's annual grants in the fields of sculpture, painting, music and literature. These awards, which amount to \$1,000 each, are awarded to outstanding American Artists whose output is sufficiently distinguished to merit a grant which will enable them to pursue their work.

In the field of music the directors of both the Academy and Institute of Arts and Letters have made two grants this year. The recipients are the composers, Paul Creston and William Schuman.

Paul Creston, a Guggenheim fellow in 1938 and 1939, is noted for his research in fields of acoustics, aesthetics, musicotherapy as well as for his composing. Since 1934 he has been organist of St. Malachy's Church in New York. At present Mr. Creston is completing an orchestral composition, 'Chant of 1942' after which he plans to begin work on his second symphony.

William Schuman received this BA and MA degrees from Columbia University. He studied under Persin, Haubiel and Harris; at Julliard School of Music and at the Mozarteum Academy in Salzburg. He was a recipient of Guggenheim fellowship in 1939 and 1940. In 1939 Mr. Schuman received the First Town Hall League of Composers Award in Composition. Mr. Schuman has taught at Columbia University and since 1935 has been a faculty member of Sarah Lawrence College. His works include three symphonies, compositions for chamber ensemble as well as stage and choral music. His most recent works are 'Prayer—1943' and 'A Free Song'.



Alexander Smallens



Efrem Kurtz



Morton Gould



Fritz Reiner

CONDUCTORS ENGAGED  
FOR STADIUM SEASON

# Spring Parade



Cosmo-Sileo

All Is Harmony at the Stage Door Canteen When Chief Bus-boy Lawrence Tibbett and Radio Comedian George Jessel Sing a Duet of Sorts in a CBS Broadcast



Army Air Forces Technical Training Command

Vitya Vronsky (Right) and Victor Babin (Left) Study Plans for a Field Guest Cottage to Be Furnished from Proceeds of Their Two-Piano Concert for Airplane Mechanics at Keesler Field, Miss. With Them Are Mrs. Robert E. M. Goolrick, Wife of the Commanding Officer, and Sgt. Herman Litwack, Designer of the Cottage before Which They Stand



AAF Technical Training Command

Capt. Frederick C. Schang, Who Presided at a Press Interview at Miami Beach, Fla., for Manuel Quezon, President of the Philippines, Discusses with Mr. Quezon the Career of Enya Gonzales, Who Is a Ward of the Philippine Government. Capt. Schang Was Formerly Her Manager



Kurt Baum, Metropolitan Opera Tenor, (Right) and Paul Muni, Actor, Look Over the Score of 'We Will Never Die', Which Was Given for Cabinet Members in Washington



Marjorie Lawrence Makes a Special Trip to Philadelphia to Receive the Northeast High School Senate Award. From the Left, Theodore Rhoads, Vice-President of the School Community; Miss Lawrence; Charles A. Yahn, Director of Assemblies, and Dr. Theodore S. Rowland, Principal



Jesus Maria Sanroma (Right) with Paul Whiteman and Dinah Shore after a Gershwin Concert Given with the San Francisco Symphony for the Benefit of the Symphony and Opera Associations

Moulin

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Mezzo-Soprano



Walter

**CASSEL**

Metropolitan Opera  
Baritone



Francia

**WHITE**

Lyric-Soprano



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